

Protection Against Theatre Fires---III

JULY 3, 1912

PRICE TEN CENTS

THE

NEW

YORK

# DRAMATIC MIRROR



GRACE GEORGE

Acting in Grand Opera, by Marie Rappold



GEORGE LE GUERE



FRANCIS WILSON WITH HIS WIFE  
AND DAUGHTER



MARGARET ILLINGTON



LAURETTE TAYLOR



JOHN DREW AND MISS DREW



ANTHONY E. WILLS.

PLAYERS AT PLAY AND REST

OCT 8 1913  
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THE NEW YORK

# DRAMATIC MIRROR

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## A Question of Prices—II

TWO WEEKS ago on this page the broad question was raised if it could be considered sound business policy for theatres of the first grade to make their appeal for patronage almost wholly to the restricted money element among the theatregoing public, ignoring the greater middle and upper working classes of the population.

In continuing this discussion it will be pertinent to inquire more in detail regarding the conditions that confront the theatre operators of the country, and some of the causes responsible for those conditions.

Everywhere we find that a multiplication of theatres has taken place, carried to its most extreme limit in this town. But more significant is the fact that this multiplication of theatres has been confined largely to those of the first class on the one hand and those of cheapest admission price, devoted to pictures and popular vaudeville, on the other. Of newly built middle class houses, measured by prices of admission, we have none excepting vaudeville. A theatre devoted to the drama seldom gets into the middle class category as a stock or cheaper attraction house until it has proved to be a loser at higher prices.

For a number of seasons we have seen more theatres of the first class playing to empty seats than could be found playing to long runs. Taking New York as the most conspicuous example, it will be observed that while new houses of the higher class appeal have been erected in great numbers, there are not very many more of them now operated as such than was the case four or five years ago. For every new house of the class known as Broadway theatres there has been an old one turned over to pictures or pictures and vaudeville.

The conclusion is, therefore, inevitable that these houses in their present number, appealing, as before stated, exclusively to the wealthy, do not generally pay.

Then (1) why does the building of them continue and (2) why do the managers persist in maintaining the highest range of prices?

Let THE MIRROR venture these answers: The building of new houses continues because each manager, or group of managers, sees a way out, if the investment should fail to pay, by turning the house over to pictures. Thus fortified, he figures to gain advantages over his competitors by reason of more desirable location and the increased attraction that comes from opening a new house.

Second: Each manager adheres to the higher scale of prices (1) through a sort of false pride, that leads him to believe that the reputation of his house will be ruined if he charges less for admission than his rivals, and (2) because he hopes for one of those rare strikes, a season's run, that will net him the maximum return at the higher scale.

Therefore, rather than lower prices and attract the patronage of the millions who cannot afford \$2, and who will not go into the galleries at any price, but who are far more appreciative of good drama than are the average people of leisure, he deliberately plays to empty seats and a restricted patronage, and in the end sees his house turned over to swell the strength of that class of drama which he has possibly looked upon as a menace to his business—the motion pictures.

## Why Cannot Opera Singers Act?

ON ANOTHER page Marie Rappold, the grand opera soprano, gives her views on the subject of acting in grand opera. While advocating sound dramatic training for opera singers, and applauding the modern tendency on the operatic stage toward a greater semblance of realism, she excuses the too conspicuouslvances to the footlights of most opera singers as a necessity in order that their voices may carry to the audience.

The same excuse has been employed by innumerable dramatic players and stage managers who have not had the wit and skill to reconcile the limitations of the stage to the requirements of realism. When actors have turned unnaturally to the front in delivering their lines, it has always been said in their behalf that they were compelled to do it if they would make themselves understood.

And yet the best of our modern players find little difficulty in avoiding the appearance of talking to the audience. At times they even turn their backs on the house, but more often they contrive by adroit management so that the exigencies of the changing situations place them in positions where they speak toward the front without apparent intention to do so.

Obviously, opera singers may feel under greater necessity to deliver directly to the audience, but it would seem possible for them to do this less openly if they would employ the same skill in stage management that is so often seen in the drama.

Nevertheless, it is a most encouraging sign when so distinguished a singer as Marie Rappold recognizes the ludicrous figures cut by opera stars when they employ the exaggerated gestures of melodrama and march inartistically to the footlights every time they open their mouths.

## An Amendment Rejected

STEPHEN FISKE in his interesting publication, *The Field Illustrated*, proposes that the name of THE DRAMATIC MIRROR be changed to THE MIRROR, for the reason, as he alleges, that the paper's exclusive specialty "is no longer the legitimate drama, but that its excellent pictures and reports are largely monopolized by moving picture shows," which, according to Mr. Fiske, are "diametrically opposed" to theatrical interests.

We fear that Mr. Fiske has fallen behind the times, much as we dislike to say it, in view of the complimentary terms in which he refers to THE MIRROR.

If our friend would take the time to investigate he would find that the modern motion picture is little else than drama. From the writing of the photoplay, as it is called, to the completion of the picture it approximates in every stage, except the spoken words, the orthodox dramatic production. That many of the settings in motion pictures are natural backgrounds, infinitely more acceptable than stage imitations, cannot be alleged against this view of their classification legitimately as drama.

THE DRAMATIC MIRROR gave attention primarily to the films because it saw in them dramatic possibilities, and its interest in them as drama has been fully justified by the remarkable progress the pictures have made in dramatic art—a progress which THE MIRROR in no small degree is credited with aiding in bringing about.

Nor is it altogether true that theatrical interests are diametrically opposed to film interests. In the same paragraph in which Mr. Fiske makes this allegation, he mentions the purpose of "Mort Singer, a theatre magnate," to invest heavily in the picture end of the business. Has he forgotten also the announced enterprise of Al. Woods in this line, the interest which Mr. Harris has in a picture show now running at the Lyceum, the plans of Mr. Brady and other prominent producers in connection with the films, the appearance of Sarah Bernhardt in picture drama, not to mention hundreds of other well-known players, and the direct participation of literally thousands of theatre managers throughout the country in this form of amusements?

The truth is that by paying proper attention to motion picture drama THE MIRROR has more than ever made good its right to its full name, THE DRAMATIC MIRROR.



# THE USHER

THE mentality of the actor came up for discussion among a party of Thespians within hearing of the Usher, recently, and a cynical member of the profession averred that every player was a victim of exaggerated ego.

"We're all afflicted with it," he declared, "men and women alike. Each one of us thinks he's IT. In fact, each of us knows he's IT."

"The worst of it is with a good many of us," the grumbler continued, "we are perfectly willing to acknowledge that the other fellow is entirely mistaken in holding a similar opinion of himself."

Then he related the following story:

Paul Scott, the theatrical agent, was arguing with a friend one day in an effort to prove that every player had the most supreme confidence in himself, while quick to see the weak points in his fellows. The agency office was crowded with players of both sexes, and, Scott, to make his point, waved his hand toward them.

"There are twenty actors and actresses in this room," said he. "Now, if I were to say to them that nineteen of the twenty are absolutely worthless as players, and ought to be back on the farm or down at Macy's, every one of the twenty would agree with me." Turning to the crowd, he demanded: "Wouldn't you? Every one of you?"

And there was not a dissenting voice.

It occurred to the Usher, while listening to this diagnosis of the average player's psychological make-up, that there was some error and some truth in the description. The error was partly in the too sweeping nature of the assertion. Players as a class, like people of any other calling, differ radically in character. Not all of them are egotists, nor are all of them free from it. At the same time the very quality of their occupation calls for self-confidence. It is an essential of histrionic success, and is therefore justified. The player who has the fullest faith in his power to succeed, and does succeed, cannot be called unduly conceited, for he proves his right to his own good opinion of himself. On the other hand, the player who, while having confidence lacks the ability to succeed, is rather to be pitied than to be condemned.

Sometimes the strongly developed bump of self-appreciation in actor folk leads to results that may seem odd to some people, especially when professional precedence comes to an issue. It is related

that a number of years ago—nearly twenty, to be exact—John Drew, while touring the country, found himself one day in a small city of the Middle West, where an enterprising local manager had been in the habit of embellishing his house programmes with portraits of prominent players. The manager had no cut of Mr. Drew, but he did have one of Mr. Drew's leading lady just then coming into eminence. Thinking to surprise and delight the visiting players and not knowing how carefully many stars guard their right to precedence in all matters of publicity, the manager placed the leading lady's portrait on the front cover page of the programme.

By accident that night Mr. Drew entered the house early by the front entrance, and observed the pile of neatly printed programmes. When he saw his leading lady's portrait in the place of honor, his rage knew no bounds. Calling the manager he demanded that the offending cover page be removed. In vain the manager pleaded that no offense was meant, and that to remove the cover would cost him a number of dollars in lost advertising money. Mr. Drew remained obdurate, refusing to go on unless his order was complied with, and, of course, in the nature of things he had his way. Every programme was neatly stripped of its cover. The leading lady was Maude Adams, as most readers will be able to surmise.

This story is related with no intention of reflecting on Mr. Drew. To theatrical people his jealous care to protect his publicity interests will appear perfectly natural, although the general public may not so appreciate it. The player's public reputation is his capital—his most valuable asset aside from his ability, for by his reputation is gauged his earning power.

The recent announcement by Mr. Belasco that hereafter he will throw all unsolicited manuscripts of plays into the waste basket unopened, leads the Usher to suggest that such a practise might result in an awkward state of affairs. No doubt, Mr. Belasco is irritated when obscure playwrights here and there bob up with charges that he has stolen their plays, and the irritation naturally becomes more pronounced when the complaining persons back up their charges with lawsuits. But, just the same, Mr. Belasco's lawyer will very likely tell him that the waste basket cannot testify in court.

and he might find it difficult to prove that the unwelcome 'scripts were consigned thereto. A better way, and the Usher charges nothing for the advice, would be to send back each 'script immediately, retaining the evidence of the envelope, showing time of receipt and also retaining proper record of the time and day of return, all of which might be made to prove quite readily that he had not kept the 'script long enough to read it—much less crib its contents.

Such unusual precautions for protection against charges of piracy would mean extra work for the office force and possibly a little postage expense, but would it not be safer than using the waste basket?

THE USHER.

## REIS CIRCUIT WINS SUIT.

Damages to the amount of \$30,430.03, one of the largest theatrical judgments recovered in many years, were awarded to the Reis Circuit Company, last week in the Federal Court for the Northern District of New York. Judge Ray gave the judgment against A. Vedder Magee, proprietor of a theatre in Schenectady, on the ground that Magee had leased the theatre to F. F. Proctor after he had already leased it to the Reis Circuit Company.

According to the evidence in the case, it appears that on or about Nov. 10, 1900, John L. Kerr, vice-president and general manager of the Reis Circuit Company, a New Jersey corporation, negotiated for the erection and subsequent leasing of a new theatre in Schenectady. Negotiations progressed so that on April 10, 1910, a lease was entered into between the Reis Company and Magee for a period of fifteen years at an annual rental of \$7,500 for the first ten years, and \$10,000 for the last five years.

The theatre was built after considerable delay due to strikes, etc., and was not ready to open until April 1, 1912. In November, 1911, F. F. Proctor entered into negotiations with Magee to lease the house, and finally made a lease with him for a period of ten years at a rental of \$12,000 per year and an option for another five years at the same figure. The theatre was called Proctor's Theatre, and it is so known at the present time. The plaintiff followed the precedent laid down by Judge Ray that a foreign corporation can bring suit in the United States court and recover the same as a domestic corporation can in the State courts. Mr. Kerr sued in the Federal court, with Judge Ray presiding, at Binghamton, and secured a verdict.



Edith Decker

Marie Sattler Madelyn Ball Marie Moore Gertrude Guelich Helen Singleton Kathleen Robinson

R. E. Graham

THE "KUTE KIDDIES" OF "THE ROSE MAID," AT THE GLOBE

# FIRE PROTECTION IN THEATRES

L. R. HOFF, EXPERT IN FIRE PREVENTION TELLS OF MODERN APPLIANCES

[This is the third of THE MIRROR's series of special interviews with experts on the subject of fire prevention in theatres. Mr. Hoff's wide knowledge, judgment, and experience in relation to fire protective appliances and apparatus constitute him an authority on the subject.—Ed.]

THE kind of defective asbestos curtain responsible for the Iroquois disaster has not disappeared from the American theatre. That is the statement made by L. R. Hoff, an expert in fire prevention, now a manager of the H. W. Johns-Manville Company, with offices in New York. Mr. Hoff's standing may be judged from the fact that after the Iroquois fire he was called in for consultation by various theatres owners and managers throughout the country, and asked to test their equipment for fire prevention. What he condemned was thrown out, and what he approved was allowed to remain. But, in spite of precautions taken at that time, Mr. Hoff believes that many theatres are not safe to-day because of faulty equipment.

Mr. Hoff is by no means an alarmist, either by temperament or training. In fact, his scientific work would naturally make him a conservative, but he does believe that conditions which menace the public should be known. Hence his statement: "While for personal reasons I prefer not to criticize, I must say that inspection has been lax. There are theatres all over the country that have improper curtains. The curtains are especially important, because fires start on the stage, and there should be absolute means of confining them to the stage at least. What is responsible for the neglect? I should say that it was the desire of some owners, managers, or whoever selects the equipment to get cheap material regardless of quality. That does not apply to all, of course, or even to the majority, but it is common enough to be dangerous. You may think that these statements are somewhat broad, but they can easily be proved with absolute facts.

Theatre managers ought to listen to argument for their own advantage. They feel the payment of fire insurance premiums keenly enough to appreciate their risk, yet for some reason they forget that when buying materials and think only of immediate cost. You put two kinds of asbestos cloth before some buyers, one for 50 cents and questionable, and the other more expensive, but guaranteed, the chances are that they will take the 50-cent kind for their curtain. They have 'asbestos' painted on it, and hang it up. And all the time they are running a chance, for if a fire broke out in their theatre, they would have a repetition of the Iroquois disaster.

There has been a kind of curtain devised that gives absolute protection. This is made of steel and vitrified asbestos. It is run in a channel in each of the brick walls of the proscenium arch, so that when it glides down, there is no connection between the stage and the auditorium, except possibly through small doors in the boxes, and these are required to be fireproof. A steel curtain sounds pretentious, but it has been found to be practicable. After that Iroquois fire, the Chicago authorities found there was so much chance for deception in asbestos cloth curtains, that they passed an ordinance making steel curtains compulsory. You will find that every theatre of importance in Chicago now has one. In New York, steel curtains are used in the Century Theatre, the Lincoln Square, and Bronx theatres, and the Brooklyn Academy of Music.

The best pattern of these curtains is made of angle iron with thin plates of steel bolted on the side toward the auditorium, and sheets of vitrified asbestos bolted on the side nearest the stage. The asbestos is there to protect the metal and keep it from warping, as it would naturally from a fire on the stage. Over the bolts fastening the asbestos is a coating of asbestos cement, so that



STEEL AND VITRIFIED ASBESTOS CURTAIN IN CENTURY THEATRE

there is absolutely no chance for even smoke to escape through the curtain. There might be a fire on the stage, which would destroy all that end of the building, but it would never reach the auditorium until it had spread out to other buildings on the side. And that extreme case would be reached only if the fire department did not come.

The best that the asbestos cloth curtain is expected to do is to hold back fire from the auditorium until the people have passed out. Then it is often uncertain, for a fire on the stage creates such a draft that it is likely to belly out an improperly constructed curtain and send smoke pouring into the body of the theatre to create panic. And if a heavy piece of the gridiron or overhead framework falls against this cloth curtain, it will tear it or break through, and the fire sweeps into the auditorium. The only protection against tearing is an asbestos curtain, with brass wire interwoven. There is far more certainty of this checking the fire.

It is perfectly evident that the steel curtain is not only protection against fire, but against panic. The audience can always be assured that the fire will not reach them. Now for objections. The greatest is to the expense, but after all that is only initial. The fire underwriters, adding their approval to that of eminent experts, have reduced rates on theatres equipped with such curtains, so that in time owners get their money back on the difference. This is only in case the theatres have no fires. If they do, they save the cost of the curtain many times over in the protection it gives



ASBESTOS BOOTH FOR MOTION PICTURE MACHINES

them. As for the weight of the curtain, it is not so great as you would suppose. Weights are used to balance it, and the curtain slides down easily enough by electric power to prevent any jar or breakage. Hydraulic power is used in the Century Theatre. There are no difficulties, of course, about decoration, for the steel side of the curtain toward the audience can be made very attractive."

This steel curtain is only one of the means of fire protection proposed by Mr. Hoff. The question was put to him by a *Miraco* representative: "Granted that many of the theatres built years ago are beyond possibility of reconstruction, what can a conscientious owner or manager do to make the building safer?" The expert replied that he would advise installing a steel curtain first of all. He continued: "There are some of the large theatres that still have wooden floors. Concrete or other fireproof floors should be substituted for these, and wherever possible all woodwork should be covered with asbestos lumber. This means no sacrifice in appearance, for it can take a polish like that of the finest wood.

Draperies are often a source of danger. I admit that these cannot be made as beautiful if woven from asbestos, but they can be made of asbestos and still be attractive. I should say that the gain in safety is worth the difference in appearance. As for draperies in boxes, I see absolutely no reason for them. They have been eliminated in many theatres, but there are still enough to be dangerous. There ought not to be a curtain or piece of drapery of any kind left in the boxes of a theatre.

Back of the stage there is the scenery always to be reckoned with as a source of danger. The law requires that it be fireproofed, and inspectors are paid to see that it is, but is it? The only way that danger can be avoided here is by rigorous and constant inspection. I have never yet found a liquid or substance that had permanent fireproofing qualities, and some of those on the market have very limited duration. There you have the question. How long ago was the scenery fireproofed? Without adequate treatment it is like so much tinder, and with the best of fireproofing liquids you can only delay the fire. My contention is that there is no such thing as absolute fireproofing except with substances which are in themselves immune to fire. There is the fireproof and the fire-delaying article, and the distinction between them is by no means a small one. Asbestos is one of the few substances, which from its very mineral nature is immune to fire."

An interruption came, as it often does in an interview with a busy man, and after that the interviewer found an opportunity for a question, "Have the experiments with asbestos led you to believe that it can be used for scenery?"

Mr. Hoff replied: "No. In order to be used for fine decoration, it would have to be put through a very fine weave, and the expense would be prohibitive. But the large pieces to the side which are not in immediate view of the audience might just as well be made of asbestos, and they would give so much more protection."

"What about the dressing rooms?"

"They should have all woodwork at least covered with asbestos lumber." And then, with only the slightest pause, Mr. Hoff broke into the question of motion pictures with this abrupt sentence: "The motion picture house, unless strictly protected, I regard as the greatest fire hazard any city faces. Many of these places are an absolute menace, not only to the people in them, but to all adjoining buildings. When you stop to think of the awful chance of fire, it is really startling. The films, made of a cellulose substance, are highly inflammable. If by any carelessness the film is ignited, in a second the fire might eat up the whole thousand feet. The blaze is terrific, and feeding on that substance it can hardly be stopped with any liquid. Of course, some of the manu-

(Continued on page 16.)



# MOLLY PEARSON

## MISS BUNTY BIGGAR OFF THE STAGE

[*Mr. Parsons's delightful pen picture of Molly Pearson, the Bunty Biggar who "pulls the strings," and his equally delightful pen record of her entertaining remarks, will be welcome reading for all those who have seen the lady act or who have read of her exceptional New York success. No wonder she likes New York and America—but read what Mr. Parsons has to say.—Ed.*]

**M**OLLY PEARSON is almost a personification of the arguments in favor of filling roles with types, for you can readily deceive yourself—if you take the trouble—into thinking that you are talking with Bunty, and not with Miss Pearson at all, when you call at her New York domicile. As she perches on one corner of the davenport, directly below the photograph of her no less distinguished uncle, Mr. Forbes-Robertson, her features and gestures fairly exude the genius for management which characterize the famous Bunty.

Deep as is the sympathy which the actress must feel for the heroine of the strings, however, her loyalty is even more keenly roused by Babbie, the Scotch lassie who bewitched the little minister. Perhaps this is partly sentiment, because Babbie was Miss Pearson's first important role on the professional stage. She was playing a small part and understudying the lead, and by great good luck had to wait only three months before her opportunity came to impersonate the Barrie heroine. As Babbie appeared on the stage within the memory of the youngest theatregoer, you may infer that Miss Pearson's rise has been quite swift.

That first flight was in England, for Miss Pearson came from Edinburgh. "When I was still young," said Miss Pearson, just as if the time for such an epithet had vanished into the mists of antiquity, "I decided that I must go on the stage. So, with a note to Sir George Alexander, I attacked the fortress. He asked me what parts I had played. 'None,' said I, meekly enough. 'What amateur roles?' he asked. 'None,' said I, even more meekly. For, strangely enough, I had never appeared even in amateur productions.

"Then he gave me some excellent advice, suggesting that I get a bit of experience before laying London low. So I went to Ben Greet, and to him I owe my instruction and my first engagement."

It seems, then, that Miss Pearson, too, went through that trying period when managers decline to open the gates for those without the password—the word being "Experience." Like all the rest, however, she managed to get her first opportunity, and, like some of the rest, she found the traveling comparatively easy thereafter.

One of the difficulties with which she has contended may be guessed by her remarks about London. "It is very, very hard for an actor or an actress to get a foothold in London. All the success in the provinces means nothing when you try to establish yourself in the capital, unless you have heaps of money and influence. Even that won't take the trick if you haven't talent besides, for the public insists on good acting as well. The London stage, however, is a sort of magic circle, and you can't break it or jump over it just by wishing. The same men and women go on acting year in and year out, until they have made it a sort of family from which outsiders are rigorously excluded."

"New York is different. Both managers and public seem ready to welcome new names and new faces, and for my part I am very, very grateful for the kindness of my reception. Up to this year I was almost unknown in this country, having been here only with Miss Nethersole and with Mr. Forbes-Robertson. Nevertheless, Bunty is playing one of the longest engagements of the season, and I am on the most cordial terms with the New York public."

American cordiality brings its own reward, for listen to this: "I shall always act in this country," continued Miss Pearson. "I shan't return to the

English stage except for some most flattering offer. Now, I only wish that I had come over here sooner. Several years ago an actress advised me to try America, because she insisted that Americans like my type." And we do.

"Of course," said Miss Pearson, reverting to an earlier topic, "when I tell you that London is a magic circle, that doesn't mean that unknown actors and actresses never make a hit; but when they do please the public, that is considered almost phenomenal. Mr. Barker and Mr. Vedrenne, in their partnership, were not afraid to introduce new actors, and they did not suffer by the practice. At the present time Mr. Vedrenne and Mr. Eadie are doing the same thing. And it is remarkable that three of the ladies who played with me in *The Little Minister* are now in the cast of *Milestones*, which is the sensation of the London season. Then, also, the Bunty cast, which consists largely of the Moffat family, was unknown before the production in London. The demand for actors is so limited,

while, but I'm sure that if we saw Americans coming in hordes and battalions and taking the roles we wanted to play—as English actors are coming to America—we shouldn't be at all cheerful about it. Whole casts are recruited from the English stage, and sometimes for roles that Americans could play just as well.

"Say what you will about the finish and polish of English actors—and I am sure I appreciate it as much as anybody does—the American can and does give a more masculine, a broader, a more out-of-door spirit to his impersonation than the Englishman ever can. It's the effect of the wide Western plains, I suppose, felt even in New York, although you don't realize it. That is the spirit of the country, and it should be the spirit of the drama here. And that is why the invasion of whole battalions of English might very properly displease native artists."

Who but a person like Bunty Biggar would have spoken thus frankly on a question which has undeniably raised some acrimonious feeling? She appreciates the position of both parties and doesn't hesitate to free her mind of every decided opinions.

"The qualities which you admire in the English actor," continued Miss Pearson, "result from his manner of living. He has more of a home life than the American actor, perhaps because he has less traveling. Consequently, he cultivates the social graces more continuously and consistently." In other words, although Miss Pearson did not say it, the average English actor lives the sort of drawing-room life that the American assumes only on the stage. "Sometimes I think," she added, "that the English actor's social life is pursued too strenuously; it consumes too much of his energy and time."

"With nine performances a week, I've had very little leisure for sociability; but from noon till midnight I am rarely left to myself, and I find that when the day is over I am thoroughly tired." Miss Pearson is one of those persons who give much of themselves in conversation. She talks vividly, with all the strength of her personality behind each word; so it is not surprising that twelve hours of intercourse is wearying.

"I'm to have a little vacation now, to go to my English home, but I shall be ready to resume my work in Bunty when I return next month. Bunty is not so nervy a role as 'Stacia in *The Passing of the Third Floor Back*. Although I liked 'Stacia, she was rather depressing. Bunty loses her temper only once, and for the remainder of the time is quite calm and natural." One can understand how a pathetic person like the little slavey would wear on Miss Pearson, whose face is a sort of constellation of twinkles. Her eyes, her chin, the corners of her mouth, and even the tip of her nose, seem to join in this exuberant expression of liveliness.

"Eventually," she said, "I want to play Marie Tempest roles. I should like to do *Lady Teasle*, but I have no Shakespeare ambitions, though I have been Puck. I know my limitations, and can't see myself as any of Mr. Shakespeare's heroines. I don't want to manage my own companies, except to have a voice in selecting the cast." Here is one thing, then, that Bunty does not want the responsibility of managing. "You see, everybody treats me as if I were the youngest member of the cast. Sometimes I try to be really dignified, but it isn't long before I find myself on most chatty terms with everybody from the callboy up. They listen politely to my suggestions, and then do as they wish. Life is too short to spend in worry, and I'd rather be liked than feared, but sometimes I do long for more dignity."

Miss Pearson tried to don a solemn visage over this unfulfilled ambition, but somehow she still looked only jolly and happy. If she really has missed anything because of this alleged defect, she doubtless finds considerable compensation in having made one of the hits of the New York season.

CHAUNCEY L. PARSONS.



MOLLY PEARSON

The "Bunty" who "pulls the strings"

however, that it is rather discouraging to wait indefinitely for your chance."

Many American actors feel much the same about Broadway, and they very likely will not agree with Miss Pearson about the cordiality of New York. Beyond question, too, we have many competent actors on the road who lack only influence to give them a hearing in New York. Should this tendency continue—and why should it not?—it is only a question of time before every city in the country will have its own circle of familiar entertainers. This is already beginning to happen in Chicago and San Francisco, the next producing centers after New York. It would certainly have happened long ago in Boston, if Beacon Hill were located farther from Manhattan.

Apparently the avenue of easiest access to Broadway lies from across the Atlantic, and about this also Miss Pearson had a word to offer. "The friendliness of New York is especially pleasing because of the number of English actors who have recently come to this country. Now, of course, in England we like to see American actors once in a



# ACTING IN GRAND OPERA

BY MARIE RAPPOLD



[*Marie Rappold, a leading soprano of the Metropolitan Opera company, discusses the acting art as applied to grand opera, and points out reasons why inartistic gestures and postures are considered necessary on the operatic stage. At the same time, she is an "enthusiastic advocate of a sound dramatic training for an opera singer."*—Ed.]

IT IS said that Rossini once defined the three requirements of the successful opera singer as "voice, voice, voice." Judging by the standards of operatic art prevalent in his time and country, Rossini's laconic formula was in all probability much to the point. Opera singers seemed in reality mere concert stars who went through their sensational vocal paces framed in the appurtenances of the theatre. Acting, in their estimation, consisted of some occasional strides about the stage, a few rigid motions of the arms, with now and then an impulsive clutch at the heart. But as none of the spectators seem to have interposed any serious complaints, or to have demanded any more elaborate manifestation of histrionic art, operatic "acting" continued to run merrily in the same groove. Provided that vocal execution were brilliant, audiences were content to bask in blissful oblivion to everything else.

Times have changed, and with the coming of Wagner and the modern opera of realism the public has learned to look for acting of a far more legitimate variety. Of late years there has been a tendency to seek the assistance of highly reputed theatrical stage managers in the mounting of new operas. Efforts have been made to secure absolute correctness of scenic details, but especially has the element of progress made itself powerfully felt in the character of the acting, which is endeavoring slowly but surely to approximate in realism that seen on the theatrical stage. Yet, for all that, there are not a few radical differences between the two, and whether these will ever be eliminated so as to make them thoroughly coincide is hazardous to conjecture. Moved by the ingrained habits of years, the public at large has not yet been fully able to reconcile itself to the fact that acting in opera can ever be like what it is in the spoken drama. The line of demarcation seems almost ineradicable.

Acting on the lyric stage appears always more or less conditioned by the fundamental nature of opera. Who in a play would think of indulging in gestures of such excessive sweep and magnitude as we notice in performances at the Metropolitan Opera House? Who in a play would ever think of stepping from the middle or back of the stage down to the footlights, and, instead of speaking to one of the other actors, address the very words intended for that character to the audience? Yet such are some of the characteristic features of operatic histrionism which prevail even in this progressive age. We recognize them at first sight. I saw the revival of *The Pirates of Penzance* lately, and I was amused beyond measure to observe how cleverly the hall-marks of grand opera have been satirized in certain scenes. It would take a musical specialist, of course, to catch all the fun that Sullivan has poked at the old Italian operas in his score, but who could fail to recognize the pungent spirit of parody when he sees the pirate, Frederic, and the nurse, Ruth, indulging in those stilted, mock heroic motions he has observed so frequently in grand opera?

Now, it is very well to laugh at singers who face the audience when they are supposed to be addressing those behind them. But, after all, if they turn their backs to the auditorium how are their voices going to carry, particularly if they have a heavy orchestra to contend against? It is well, too, to smile at the exaggeration of simple gestures. But if you are appearing in a place as enormous as the Metropolitan Opera House, do you not imagine you will have to proportion your gestures to the size of the house? Then there are persons who seem to take malicious pleasure in criticizing the seeming lack of variety in a singer's facial expres-

sion. But when you occupy seats almost a block away from the stage (and sometimes almost seventy-five to a hundred feet above the ground, in the bargain), how do you expect to perceive the subtle play of features unless you happen to be armed with a telescope? Surely, the mere actor is thrice blessed in not having to contend against such handicaps.

Consider, too, that the singer cannot indulge with impunity in excessively violent movements, as can the actor. He cannot run the risk of becoming short-breathed, and were he to indulge in violent evolutions—dramatically appropriate as they might be—his singing would be likely to suffer sadly in consequence. These are difficulties that will doubt-



MARIE RAPPOLD

less have to be taken into due consideration as long as the institution of opera endures. It is precisely such matters as these that constitute the dividing line between the two types of acting.

However this may be, I am an enthusiastic advocate of a sound dramatic training for the opera singer. I believe that the young singer can derive immeasurable benefit from attending theatrical performances, by closely observing and studying the methods of finished actors. If we cannot have complete dramatic realism in opera, we should still endeavor scrupulously to avoid sheer banality. It might even be a good idea for the prospective vocalist to enlist in a stock company while still undergoing voice culture, in order to acquire stage routine. I myself derived no little benefit from participating in amateur theatrical performances when I lived in Brooklyn. When I was working up *Juliette* in Gounod's *Romeo et Juliette* I went time and time again to see Julia Marlowe's *Juliet*. It is upon her conception of the part that I based my own. To this day I omit no opportunity of attending plays, and I learn vastly more in that way than I could possibly do by sitting through operas and watching other singers.

If I were to be asked one of the particularly great advantages which the speaking actor enjoys over the singing actor, I should be inclined to answer paradoxically and say that he has more numerous rehearsals for a play than the singer has

for an opera. A play, whether new or old, is always rehearsed thoroughly before it is given. In opera, on the other hand, only a perfectly new work is rehearsed with what a theatrical man would regard as thoroughness. The standard operas of the repertoire are gone through generally only one time. It stands to reason, therefore, that the singer should be obliged to rely strongly on his resources of skill and common sense. In this country one never sings the same role two nights in succession, and the reader may well imagine what the strain of constant change implies.

An actor at rehearsals can throw himself into his part with all the fervor at his command. The singer must be supremely cautious against being too lavish with his voice and of avoiding strain and fatigue, the slightest trace of which will immediately react on the vocal organs. At rehearsals it is customary for us to do what the Germans call "markiren"—that is, to sing with only half the volume of the voice so as to obviate the danger of possible strain.

There are times when the opera singer finds himself in the unfortunate predicament of being called upon to sing a role practically on the spur of the moment. Likely enough, it will be a part which he has not sung in a long time. Then, if ever, he has to be on his mettle. Only a few months ago I received such a call from Baltimore. The opera was *Lohengrin*. I had not sung Elsa for two years, and by the time I reached Baltimore it was so late that even a brief piano rehearsal was out of the question. Both company and conductor were unfamiliar to me, and I had no idea in just what respects their details of stage business differed from those to which I had been accustomed in New York. I had to be wary, from the moment I stepped on the stage, to avoid any "faux-pas" or causing any confusing "contretemps" by looking in the wrong direction for the various characters to whom I was to sing. Happily my knowledge of stagecraft came to my aid and guided me safely over all pitfalls. And though I had not rehearsed the music or looked over the text, it all came back to me of its own accord and without the assistance of the prompter.

Actors who attend the opera for the first time are almost invariably moved to curiosity and amazement when they see the prompter's box situated in full view of the audience at the middle of the footlights. The mere idea of its presence strikes them as emphatically humorous. Why, they ask themselves, if the theatrical prompter remains modestly concealed in the wings, cannot his operatic brother be located there to equal advantage, particularly since his little box is always something of an eyesore? They do not realize that this particular prompter's duty is not so much to help the singer who is not up in his lines as it is to indicate to him by word or sign the precise beat or measure at which he is to begin to sing; in other words, to give him his musical cues. Of course while some singers depend on the prompter for cues, others do not. Some may know the score so thoroughly as not to require any extraneous assistance whatsoever; some may watch the conductor's baton, others guide themselves by certain details in the orchestration which may have happened to strike their fancy. But when all's said, the operatic prompter is a useful thing. If you so desire, you may regard him as a sort of second conductor. But do not necessarily imagine that because you sometimes chance to hear the sound of his voice from your seat that the singers have "gone up their lines." As likely as not he is merely in the process of distributing cues. A far graver danger than forgetting lines would be forgetting the music, for in modern operas the vocal parts are not always duplicated by some instrument or group of instruments in the orchestra.

The greatest acting part in opera, in my opinion, is *Tosca* in Puccini's opera founded on Sardou's remarkable play, *La Tosca*. Here you find not only ample opportunity to distinguish yourself vocally, but the situations calling for highly wrought emotional acting are abundant. The second act, it

(Continued on page 16.)



# THE MATINEE GIRL



OUT of that annual riot of fun, the Friars' Frolic, four facts stand challengingly, as nails threaten us from a barn door.

One, that the heavy applause of the first half of the evening was given to a man who sang that ancient ballad, "Mollie Darling." Up-to-morrow Broadway lost its forced grin and listened with serious face and tender eyes to the ballad as old as the oldest man in the house. Human nature, shamefacedly or otherwise, always responds when the chord of tenderness is struck.

Another, was Bert Williams's enormous and increasing popularity. The colored comedian, lent by his manager, caused a cheering to be set up, like that which greeted and embarrassed Hadley at the Chicago convention.

A third was William Collier's delighted subservience to William Collier, Jr., whom he permits to be an anticlimax to all his efforts.

Fun reached its furious height, however, when William Collier "broke up" George Cohan. The man who has made millions laugh had his turn at last. He stopped trying to be a funmaker himself, and joined the audience in its uproarious laughter at his opposite.

A great health wave was started by the Friars' Frolic.

This is guessing time on the Rialto. Everybody wonders into whose welcoming mouth will drop the dramatic plums of the fast-approaching next season. In some offices the managers are guessing as hard as the anxious groups that wait outside their doors. One manager sorely put to it to find an actress for an exceedingly exacting role, groaned as he jammed his hat on his aching head and started uptown with a vow to create—no, I believe he said, "invent" one.

An especially luscious and enticingly colored plum is the part of The Daughter of Heaven, the poetic title given by the Chinese to their empress in the Pierre Loti drama, which will be produced at the Century Theatre in October. Names of possible interpreters are anxiously handled, but the choice will depend upon George Tyler's conferences while abroad. Nobody has told me so, but my astral self whispers in my corporeal ear that since there is no Durbar this year Maxine Elliott may be induced to transform herself into a Chinese empress for a time.

There will be four hundred persons in the cast. Caramba of Milan has promised to teach us things we never knew about costuming, and it is cheerfully predicted that it will be, in the language of the much lamented genius, "Tody Hamilton," the greatest production ever made anywhere by any one.

Rose Stahl is so happy in her island in a lake environment in the North Woods, and so enchanted with rising at six and retiring at nine, and rowing and fishing the hours between, that she says it will be hard to return from her excursion into the land of the real to "The world of paint and make believe."

Maclyn Arbuckle is bridging the gap between vaudeville and his return to The Roundup, by loafing the hours away at Waddington, N. Y., his Summer home.

This is Old Home week at Sag Harbor, and Citizen Robert Edeson has presented the town a huge silk flag that he himself raised at the ceremonies this week. A pleasant sight to matinee maids and matrons and to all the loyal and admiring folk of Sag Harbor he was when the player of American heroes bared his head, turned his face that is always deep copper color in Summer upward, and saluted the folds of red, white, and blue silk he had just hoisted into the upper currents of air that sweep in from Long Island Sound.

Mrs. E. Y. Backus, well known professionally as Lillian Thurgate, turned her stage skill and ex-

perience to account in training the children for their dances that are a feature of the six-day local rejoicing.

Laura Burt, her suit against Colonel Henry W. Savage, having gone over until the October term of court, is enjoying a vacation with her mother at Ocean Grove.

Twelfth Nighters, buoyant with hope for a clubhouse next season, are evolving and revolving plans this Summer for that desirable structure.

Mary Cecil, who wrote Merry Broadway Lays, has finished the scenario stage of a play, and her

and with the poultry, and retiring when they do until Aug. 24, when she begins her forty weeks of vaudeville in The Wardrobe Woman.

Laura Burt has leased Stanford Lodge, the home of herself and husband, H. B. Stanford, at Great Kills, Staten Island, to ex-Senator Casey, of South Dakota. With the lease for the villa went "Snarleyow," the acutely intelligent collie, that knows the time of the train and goes to meet the new master and mistress when they come from town as he did the old.

"Snarleyow' knows on which side his bread is buttered," was Miss Burt's sage comment.

Christie MacDonald has bled her to her favorite Thousand Islands, there to row and fish the hours away in the company of her husband, mother, and sister.

Despite her infatuation for England, Laura Nelson Hall cables that she is coming back. Her household goods having been sold, and her son having joined her on the other side, preparatory to a permanent residence there, Miss Hall, while still expressing her taste for the easygoing atmosphere and leisurely lives of the English, faces the fact that England is small and the provinces dreary. American energy forbids her to work three months a year, as is the custom of many of the most distinguished actresses.

W. F. Connor wears a splendid sapphire ring set in curiously wrought gold that provokes every one who sees it to inquiry. No, it isn't his birth stone. No, it isn't a Masonic emblem, nor an Elk, nor even the ancient order of married men. If you ask often enough he will tell you at last that the star-like ring was a symbol of friendship presented to him by Sarah Bernhardt, whom he managed on her last tour and between whom and him there is the grateful friendship of the star and manager who have shared success, and who do not forget.

Adelaide Prince will reopen her Summer place, Justholme, near Delaware Water Gap, July 10. She will give a series of house parties after she has recovered breath from her coast to coast tour in Nobody's Widow.

Frank Moulan is refreshing the inner and outer man, removing the dust of travel and memories of stands of indefinite length at Lake George. The farmers gather at the country stores to hear the actor's favorite story, which he tells inimitably and elongates according to the interest and comprehension of his audience.

It concerns a justice of the peace, who was also a master of other trades, and having such diverse interests was a little absent minded as to his duties.

The justice of the peace united a young farmer and the young farmer's chosen one, and went back to his regular business of mending shoes. To him a week later came a village gossip to ask whether he had authority to marry couples outside the State. He had not the cobbler admitted. "That there last couple of yours was married in a house across the line." "Great snakes!" the public official swallowed hard. "Then they beant married, be they?" He flung down the shoes he was mending and sought the couple. Strange words followed, but that evening at dusk he led them to a corner of the farm that was unquestionably in his State and district and where his jurisdiction was beyond question. Then, book in hand, he began the ceremony with this preamble:

"Now you, John Grimes, and you, Sallie Jones, before going forwards with this ceremony, I want to say that you've had ye're chance, and if either of you is tired of this arrangement, now's the time to speak."

THE MATINEE GIRL.

ROBERT EDESON

The master of Strongheart Home looking over his acres

friends predict that she will be the youngest dramatic author.

"To Brownie from Brownie" is the inscription on a photograph of Mary Mannerling and her daughter, a gift to Rachel Crothers. The author of The Herfords—no, dear child, it isn't a cattle play—A Man's World and The Three of Us is a brown-eyed woman with brown hair. Similar is little Miss Hackett's color scheme. Hence the inscription by Miss Mannerling.

"We are having a perfectly gorgeous time" is Zeffie Tilbury's report from Bradley Beach. "The ocean was never in a better frame of mind, and we are on the best of terms, paying it visits twice a day."

Lillian Albertson has returned to her home on Riverside Drive after four weeks' immurement in an hospital. The experience has given her active mind a new problem to solve. Why can there not be a hospital annex or outfit in every home? She is working out its probabilities and meeting its obstacles as she lies in her convalescence chamber.

William Gillette plans building an office structure in this city. If he follows the poetic idea that every building is like its owner that building will be a skyscraper.

Laura Sedgwick Collins, a prominent member of The Twelfth Night, was the chairman of the Membership Committee of the New York State Music Teachers' Association that held its twenty-fourth annual convention and music festival at the Columbia University last week.

Zelda Sears is forgetting stage cares at the home of friends near Fort Wadsworth in Staten Island. She will lead the simple life, rising at cockcrow

## PERSONAL

MACFARLANE.—One of the personal successes of the Gilbert and Sullivan revivals was that of George J. MacFarlane. As Captain Corcoran in *Pinafore*, Colonel Calverley in *Patience*, Major General Stanley in *The Pirates of Penzance*, and the Mikado in the opera of that name, he won by his finished acting and singing all the praise that was showered upon him. He will be one of the leading members of the repertoire company which begins its tour this month in San Francisco. Peculiarly enough Mr. MacFarlane began his career in light opera with the part of Captain Corcoran. He was just about to go into vaudeville last year when the chance of playing his old part offered, and he declined the vaudeville opportunity.

MAGNUS.—Eugenie Magnus is Scotch, although her first name does not look it. She is now playing the part of Susie Simpson in the New York cast of *Bunty Pulls the Strings*.

GEORGE.—Grace George is now in Europe with her husband, William A. Brady, looking over a play which she hopes to have for her personal vehicle next year. Her photograph on the front cover of *The Mirror* this week is by Sarony.

SCOTT.—Agnes Elliot Scott, for five years with Robert Mantell, will appear as his leading woman again next season. Since she came to this country twelve years ago, she has been with only three stars—Charles Dalton, Ben Greet, and Mr. Mantell.

AUGARDE.—Adrienne Augarde sailed for Liverpool on June 27, after five months in the title part of *The Rose Maid*, now successfully played by Perle Barti at the Globe. Early in September Miss Augarde will return to fill an engagement on the Orpheum Circuit. After visiting her mother in London Miss Augarde will go to Paris to purchase stage gowns.

RAPPOLD.—Since she made her debut at the Metropolitan Opera House in December, 1906, Marie Rappold has sung there every season except one when she was in Europe. She appears this week at the triennial Sangerfest in Philadelphia. She contributes the article on acting in grand opera to *THE MIRROR* this week.

FAVERSHAM.—Mr. and Mrs. William Faversham (Julie Opp) were guests of Sir Herbert Tree at His Majesty's Theatre, London, one evening last week, witnessing Tree's production of *Julius Caesar*. Mr. Faversham is in London superintending the designing and building of the scenery and accoutrements of his own production of the same play, which will be launched here next season.

PRIMROSE.—George Primrose appeared again with Lew Dockstader, after nine years separation, at the Friars' Frolic on June 27. Each was an endman in a minstrel first part, with J. Fred Zimmerman, Jr., as interlocutor.



GEORGE J. MAC FARLANE

A leading member of the Gilbert and Sullivan Opera Company

BURKHART.—Lillian Burkhart is now playing the feminine lead in *The Mission Play* at San Gabriel, Cal.

ARMSTRONG.—Paul Armstrong has purchased the Gideon and Daly stock farm at Holmdel, N. J., acquiring the famous Homer Davenport stud of thoroughbred Arabian horses. He expects to spend much of the Summer down on the farm.

BERNSTEIN.—Henri Bernstein, when not writing strenuous drama, has found time to acquire repute as the bright particular dandy of Paris. His extraordinary wardrobe is said to include no less than one hundred and forty-seven pairs of trousers.

## THREE AUTHORS IN ONE BILL.

Charles Frohman has made arrangements with Sir Arthur Pinero, J. M. Barrie, and George Bernard Shaw, whereby these three playwrights are each to contribute a new one-act play, all to be pre-

sented in one bill at the Duke of York's Theatre, London, in September. The dramatists are to select their own separate casts and supervise rehearsals. If the experiment proves popular the entire programme may be repeated in New York by the same companies.

## PREMIERE DANSEUSE AT METROPOLITAN.

When the Ballet School of the Metropolitan Opera House held its graduation exercises last week, the announcement was made that Eva Swain would be premiere danseuse at the Opera House next season. This will give her the honor of being the first American prima ballerina in grand opera here. She was chosen from two or three hundred applicants from all parts of Europe.

Mrs. Swain was featured at the programme of the Summer closing exercises of the school, dancing the difficult *pas à deux* with the support of Loretta Glynn. Sixteen students who entered the ballet school in the first season, 1909, had taken Summer engagements, so that only a few of the original students appeared. Of the younger pupils, Ashby Henry displayed a natural gift for dancing that won hearty applause. Ruth Weinstein, not much bigger than the doll she carried, had a sweet little dance, "Playing with My Dear Tottie." Madame Malvina Cavallazzi deserves congratulations on the progress made by her pupils.

## COHAN AND HARRIS'S NEW PLAY NEXT WEEK

A tryout of the first of nine productions to be made by Cohan and Harris during next season will be given at Nixon's Apollo Theatre, Atlantic City, next Monday. *Room 44*, a farce in four acts, by Frances Nordstrom, will be played for one week, with Henry E. Dixey featured. Others in the cast will be William Boyd, Lincoln Plummer, Ernest Truex, Andrew Buckley, Horace James, Louis Le Bey, Emily Wakeman, Hattie Russell, Edna Baker, and Mrs. Stuart Robson. The farce will not begin its regular run until the second week in September.

## LOUDON CHARLTON'S CONCERT PLANS.

Loudon Charlton arrived from Europe on June 26, and made most promising announcements for American concert tours under his management next season. Among the artists whom he will exploit are Maggie Teyte, Madame Charles Cahier, Efrem Zimbalist, Josef Lhevinne, Tina Lerner, Putnam Griswold, Otto Goritz, Clara Butt, and Kennerly Rumford. Mr. Charlton secured also an option on the services of Gabriel Pierne, the conductor-composer, who may come to this country to direct his own choral and orchestral works as guest of prominent organizations in these lines.



## "THE MIRROR'S" THEATRICAL BIRTHDAYS

*The Mirror* invites readers to send in notices of their birthdays. They should reach *The Mirror* two weeks before publication. Include past and present engagements as well as date.

## July 2.

EFFIE GERMON, associated for seventeen consecutive seasons with the old Willack company.

MARY MOORE, who has returned to the cast of Mrs. Diane's Defense, at the New Theatre, London.

DOROTHY ROSSMORE, well known for her success in adventurous parts.

VAN NESS HARWOOD, press representative.

GILBERT H. MILLER, son of Henry Miller, who prefers managing to acting.

## July 4.

LOTTA BLAKE, transcontinental traveler with the May Robson company.

WINFIELD BLAKE, who seems to have deserted us for the European music halls.

SOPHIE BRANDT, versatile operatic star.

GEORGE M. COHAN, to appear in *Broadway Jones*, a new comedy by himself.

GARDNER CRANE, appearing in vaudeville.

ELIZABETH DE WITT, who has recently been seen in stock companies.

WILLIAM FARNUM, to star with his own company in *The Littlest Rebel*.

SETH CASELL HALSEY, recently in stock, playing heavy.

LOUIS KELSO, featured for two seasons in *The Honey-moon Trail*.

LESLIE LEIGH, who appeared in William A. Brady's trial performance of *A House Divided*.

ROBERT LIVINGSTON, seemingly a fixture with the Corse Payton Stock company.

LUCILLE McCALL, remembered for her splendid work in *The Spendthrift*.

LEONA PARM, promising musical comedy actress.



MACKLYN ARBUCKLE

FRANCIS KING, leading woman with Get-Rich-Quick Wallingford.

GRACE STUDDIFORD, not related to Grace Van Studdiford.

WINIFRED FLORENCE, niece of the late W. J. Florence, last seen in vaudeville on the Orpheum time.

ADA JARRETTE, well known in stock and repertoire through the Middle West.

## July 5.

A. W. BASKCOMB, English actor, now appearing in the music halls.

FLORENCE FISHER, the Gaiety girl friend of Ilona in *The Typhoon*.

JAN KUBELIK, than whom we have no more distinguished violinist.

PRIESTLY MORRISON, who will continue as director of the Princess Stock, Des Moines, Ia.

## July 6.

BURKE CLARKE, who was seen under the management of the late Henry B. Harris.

ANNETTE KELLERMANN, now appearing in London in the phantasy, *Undine*.

JANE LORAS, formerly with Wilton Lackaye and Western stock companies, now retired.

## July 7.

FRANK R. ADAMS, author of book and lyrics of many popular musical plays.

AMY AUGARDE, seen in the London production of *The Chocolate Soldier*.

GERTRUDE AUGARDE, last seen in New York with William Faversham in *The Barber of New Orleans*.

RICHARD CARLE, who has recently closed his second tour in *Jumping Jupiter*; next season co-star with Hattie Williams.

ALLEN FAWCETT, who will again be with Maude Adams in *Chantecler*, now stage-manager for Percy Haswell Stock company.

AGNES FINDLEY, remembered for her work in *The Turf Lover's Lane* and *The Pit*.

CECIL LEAN, who, with Florence Holbrook, will open his next season in Chicago in *The Military Girl*.

FREDERICK BOSS, English actor, seen as the Ogre in *'Op 'o My Thumb*.

CORINNE RUNKLE, co-star with her husband, Ted Breton, Ben F. Wilson, known familiarly to patrons of Corse Payton's Stock company.

## July 8.

FANNY BROUH, who last Christmas played the Baroness Chicot in *'Op 'o My Thumb*, at Drury Lane, London. FRANK FARRINGTON, lately seen in *The Girl in the Taxi*.

LOUISE WOODS, re-engaged for *The Greyhound*; now leading woman at Elitch's Garden, Denver.

CHARLES J. LAMMERS, stock director at Rivermont Casino, Lynchburg, Va., re-engaged for next season with *Missa Nobody* from Starland.

MARIE SINCLAIR, last season with *Paid in Full*, now appearing in motion pictures.

## July 9.

MACKLYN ARBUCKLE, who came back to town last month in his playlet, *The Reform Candidate*.

CAROLITA ADDISON, former proprietor of *Theatre Royal*, Worcester, England, who last year appeared in *Rococo*, in London.

FRANKLIN BURLEIGH, so long identified with the Clyde Fitch plays.

JULIAN CROSS, English actor and author.

FRANK LACY, pioneer of open-air concerts, seen as *Flattery in Everywoman*.

SEPIE MCNEILL, of the original *Pony Ballet*.

FLORENCE ROCKWELL, who has done much excellent work, recently leading woman with Guy Bates Post.



## REVIEWS OF THE WEEK



### PROSPECT—"HELL HATH NO FURY."

Play in three acts, by Cecil Owen and Charles W. Bell. Produced July 1 by the Prospect Theatre Stock company.

|                |                 |
|----------------|-----------------|
| John Avery     | Paul McAllister |
| Franklin Adair | Cecil Owen      |
| Willard Gale   | Henry Crosby    |
| Powell         | Elbert Benson   |
| Helen Avery    | Irene Timmons   |
| Zeta Gale      | Bessie Lee      |
| Marjorie Ewart | Madelyn Delmar  |

Unless those interested in this play put their heads together and arrange for a rechristening, it is liable to be punned and joked and laughed to a premature death. *Hell Hath No Fury*, with the remaining words mentally supplied, conjures up dissimilar visions in various minds, according to the form through which the quotation has been made impressive, but no imaginative handling of the words suggests the stage creation of Mr. Owen and Mr. Bell. The name is considerably worse than the dog.

Prospect Theatre was packed on Monday night for the first performance and, no mistake, the audience liked the play tremendously. Mr. Owen, when called before the curtain, said, "Thank you" very gracefully, his more bashful collaborator echoed the remark, and the actors deserved every bit of applause they received. It was mighty well acted in every part, and in a pleasantly subdued key, except for the occasional hysteria that presumably gave the piece its unfortunate title. The authors have written a parlor melodrama and evidently desired that it be played with one foot on the soft pedal and the other in a position to kick offending husbands or wives out of the front door. The result for two acts is interesting, even engrossing, to an audience not over particular about probabilities. In the third act there is less to hold the attention and more, in the way of sudden virtue, to tax credulity.

Gossip makes most of the trouble between two husbands, their wives, a debonaire man-about-town and a scandal-loving young woman. One wife loves the wrong husband, to be sure, but he is careful to keep his distance, so no harm is done. The blameless and much tormented wife contemplates running away with the man-about-town, when she believes herself to be deceived; but she doesn't, so her character needs little apology, though it might be a trifling hard to explain. The other husband in the mix-up is in a towering rage every time he appears—his wife is sufficient excuse—and finally dies of his explosive temper. Situations and climaxes—good ones, too, from a theatrical standpoint—are made from a business failure, entwined in a cobweb of lies.

Irene Timmons gives a convincing performance in the trying role of the wife who is misled by damaging stories about her husband. She is natural and unfailingly appealing. The dignified restraint, with an indication of reserve power, shown by Paul McAllister as the husband is no less a valuable asset to the production. Mr. Owen, in the part of the polished trouble-maker, supplies a finished piece of acting. As the attractive mouth-piece for unattractive roles, Madelyn Delmar is excellent, and other roles are adequately handled by Henry Crosby, Bessie Lee, and Elbert Benson. The one setting, that of an interior, is admirable.

Frank Gersten, who owns the play, intends sending it on the road, where it should be a success. Next week *The Typhoon* will be the offering.

### KEITH'S UNION SQ.—"DETECTIVE KEEN."

A one-act melodramatic farce by Percival Knight. Presented by Daniel Frohman on July 1.

|                |                        |
|----------------|------------------------|
| Mr. Ridgeell   | Palmer Collins         |
| A Maid         | Ruby Hoffman           |
| Detective Keen | Arthur Hoops           |
| Detective Keen | William Slides         |
| Detective Keen | Sterling H. Chesebaine |

Daniel Frohman's entrance into the vaudeville field was signalized this week by his production of a really clever thief playlet. It is unfortunate that so many thief sketches of poor quality have preceded to spoil one's appetite for this sort of thing, and one can hardly say that the others were worth

while even to pave the way for this. Suffice it to say that Mr. Frohman, without any laborious effort to educate the vaudeville public, has shown them something that ought to awaken a desire for more of the same. The audience at Keith's on Monday afternoon appeared to enjoy this act more than any other attraction on a mixed bill.

The reasons may be guessed; the act has genuine thrills, it is well acted, and it impresses one as having been well done without being overdone. That element of reserve which characterizes the best legitimate productions is so new in vaudeville that it ought to be welcomed for variety's sake alone. It has been secured, too, without losing any of that "punch" which is said to appeal so strongly. Mr. Knight has shown real ability in keeping the action moving straightforward and at the same time maintaining suspense.

His plot deals with a jewel robbery, three thorough crooks working so smoothly to beat a detective and a jeweler that one does not learn at once that they are working together. A slight defect is that more or less of the exposition is repeated. The cast is very capable, particularly Arthur Hoops and Ruby Hoffman.

### "THE GARDEN OF EDEN."

A woodland fantasy, danced by Ma-Belle.

Another act on the bill, in the nature of things, much more widely advertised, is a dance by an English girl. She can keep up on her toes and trip about rather gracefully, but there is no excuse for the sensual turn she gives to a beautiful art. The first number is the temptation scene, the second the storm and the third fire dance and conflagration. Ma-Belle's costume is gauzy, like that of the girl in "The Storm," and her partner resembles the other figure in the painting. One expects during the storm to see them fleeing through the scenery, but they don't. It is not much of an act.

### PROCTOR'S—"DAD AND MOTHER."

A one-act comedy, by Abigail Marshall. Presented by Thomas A. Wise and company on July 1.

|              |                 |
|--------------|-----------------|
| Jem Carter   | Thomas A. Wise  |
| Marta Carter | Marion Holcombe |
| Jennie Sears | Nellie Callahan |

If there is any one else who can show a grin of contentment like Tom Wise, that person has not yet appeared on Broadway. After the show girl smile and the smirk that so many of the dancers affect, it is a relief to see a good old-fashioned grin again. With it come other good old-fashioned qualities in the sketch Mr. Wise now brings to New York. Father and mother are separated because of small differences, and their daughter, who does not know it, is coming home. They try in vain to keep up the deception, dad moving over to the old house and scattering his things around; but daughter sees through it all, and with suggestions of her baby days she brings them together for a genuine reunion. It is an opportunity for rare comedy, and the author has provided it, with a proper mixture of pathos; but in between times, particularly in the first part of the sketch, there is superficial work. Sentiment is there in plenty, but the sentiment that treats of child and parents in this homely fashion never did any harm.

Mr. Wise, as usual, is best in his genial humor. He has good support from Marion Holcombe and Nellie Callahan, especially the former. And, be it observed, Mr. Wise is a star who does not insist on having the whole stage.

### UNASKED PLAYS TO THE BASKET.

Hereafter all plays submitted to David Belasco by the aspiring but unrecognized young American dramatist will be consigned to the waste basket. Such is the edict sent out from Mr. Belasco's office. He does not hesitate to admit that the action was prompted by the lawsuit brought against himself and Edward J. Locke last week. This suit by Aurelia Bachmann and George L. McKay seeks to restrain further production of *The Case of Becky* on the claim that the idea of the play was stolen from their play, *Etelie*. This is the third suit of

the kind brought during the past year, the others relating to *The Woman* and to *The Concert*. These inspired Mr. Belasco to do away with the Belasco Play Bureau, and he so announced, hoping, he says, that no more manuscripts would be submitted. The flood of manuscripts continues to pour in, he says, many of them unaccompanied by return postage. Hence his threat.

### PROCTOR'S—"ALIAS MR. ROSEBERRY."

A novelty in thief plays was presented by the Walker N. Lawrence Players at Proctor's Fifth Avenue Theatre last week, but just who deserved the credit was uncertain. The author's name does not appear on the programme, perhaps because he knew there was not a bright line in the sketch. He does deserve credit, however, for finding a novel situation—three thieves catching each other in a New York mansion, and each thinking the other has legitimate business there. Two are accomplished second-story men and the third is an accomplished second-story woman, but all fall victims to circumstances. One man chooses the evening dress of a gentleman for his disguise, the other chooses the make-up of a butler, and the woman poses as a sweet girl in search of adventure. All are looking for the pearls of Mr. Roseberry, lord of the mansion. Just how a set of pearls is taken from the safe by one, only to pass from one to the other by theft and sale, until the last buys them with counterfeit money to find that they are fakes, this constitutes the suspense. It is a good situation, but the quality of the dialogue is not so good. William Wagner, William Eville, and Lillian Rhodes were the crooks. Miss Rhodes had the most difficult part to play, but she did not show as much ability as Mr. Eville.

### RETURNS FROM FRIARS' FROLIC.

Though figures are not by any means complete as yet from the frolics of the Friars last week, Abbot John W. Rumsey estimates that the proceeds will probably amount to about \$25,000. This is, in spite of a flood of bills, which were pouring in on him when a Mission representative called. Profits will be used towards building the new club house in Forty-eighth Street.

### GOSSIP OF THE STAGE.

An amateur night was given at the Madison Square Roof-Garden on Friday for the first time. Performers were there in plenty, and some made hits in the cabaret programme.

Allan Pollock has returned from Madrid and Lisbon, where he saw several Spanish and Portuguese plays which he may produce here.

George Bernard Shaw waxes sarcastic in commenting upon the police censorship of plays in Berlin. Such an arrangement, he vows, "would be ruinous to England, because our police understand nothing about literature and are inclined to consider all art as indecent."

On July 16 a set of the first four folio editions of Shakespeare, part of the Beaufoy Library, are to be auctioned in London. One copy, bought in 1861 for \$705, is the only one known to have been bound by Roger Payne.

The German Music Publishers' Association declares that Teutonic musical taste has been corrupted by the influence of American ragtime and Viennese operettas.

### The Mirror Next Week

The Mirror of July 10 will contain the following special articles: An interview with Mrs. H. C. De Mille, by Chauncey Parsons; a signed article on *The English Stage in India and the Far East*, by Albert Goldie, and an interview with Corse Payton on the Remarkable Spread of Stock Companies. Other regular features, live theatrical news, and an augmented stock news department will make the issue unusually entertaining.



# REFLECTIONS

Oxford University has conferred the degree of doctor of letters upon Henry James.

Mabel Hite has quite recovered from her recent illness in this city. Her husband, Mike Donlin, has rejoined the Pittsburgh baseball team.

A. O. Brown, husband of Edna Wallace Hopper and one time broker, was discharged in bankruptcy in this city on June 27.

Mrs. Gertrude Atherton, authoress, smoked a cigarette after supper at the South Shore Country Club, Chicago, last week, and deeply shocked that centre of propriety. "There are so many ridiculous prejudices in America," Mrs. Atherton said for publication. "Cigarettes are harmless."

A. H. Woods is organizing a company to play *A Modern Eve* in New York and cities east of Pittsburgh.

Julian Eltinge was so pleased with the reception given to the song, "Cresoline Girl," at the Friars' Frolic, that he will include it in *The Fascinating Widow* next season.

The annual convention of New York State music teachers was held last week at Columbia University in this city. Physicians, physiologists, and others joined with professors of music in discussing vocal culture and all sorts of musical education. David Bispham made a strong plea for songs in our own language.

Mrs. Sophia Tucker, once of *The Blue Mouse and Babes in Toyland*, took occasion on June 27 to horsewhip a Cranford, N. J., man who had spoken rudely to her. She was fined \$10, but said that it was worth it.

The Brooklyn Lodge of Elks held their annual outing at Coney Island on June 27. They enjoyed track sports, a clambake, varied entertainments, and a dance.

Arthur C. Aiston has arranged to star Estha Williams next season in *A Man's Game*, a new play by Owen Davis, opening at the Lyceum Theatre, Pittsburgh, on Aug. 19. The tour will include the entire Stair and Havlin circuit of theatres. Edwin Walter has signed for the male lead.

Molly Pearson will return to the New York cast of *Bunty Pulls the Strings* in the Fall.

Katherine Grey will sail for Europe in two weeks. When she returns in late Summer she will appear as a guest stock star in productions of *The Reckoning*.

David Warfield looked in on a San Francisco court on June 21, seeing a youth sentenced to ninety days in jail for embezzlement. The boy broke down, sobbing bitterly, and the actor, deeply impressed, made a plea for clemency, which resulted in the culprit's release in charge of Mr. Warfield, who paid the fare to his home in Wisconsin.

Hughie Cannon, the song writer, whose death in Toledo on June 17 was recorded in the last Mirror, was the son of Mr. and Mrs. John Cannon (May Smith Robbins). The deceased was on the road for several years with his mother when she starred in *Little Trixie*.

Carramba, the Italian costumer, sailed last week for Europe. He made a tour of the New York shops, in order to learn what materials it will be necessary for him to bring in August when he returns to work on the costuming of the Century Theatre production of *The Daughter of Heaven*.

Mrs. William E. Worley (Mary Manly) gave birth to a son, Landreth King Worley, in this city, on June 19.

Theatrical interests will be represented in the motor carnival to be held in this city July 8-20, under auspices of the Hotel and Business Men's League. In the night pageant, July 20, The Rose Maid will show a flotilla of cars, decorated with roses and filled with girls. M. Worth Colwell and E. F. Korbel are the directors, and entry blanks may be obtained from them at the Cambridge Building.

Paul Armstrong has completed a four-act drama



EUGENIE MAGNUS

Who is playing the part of Susie Simpson in "Bunty Pulls the Strings"

of tenement life in New York city, called *The Escape*. It will be tried by Holbrook Blinn and other members of The Romance of the Underworld company at the Majestic Theatre, Los Angeles, Cal., on Nov. 3. It will be seen in New York during the coming Winter. The purpose of the drama is to show that reform in the slums must be brought about by the people themselves.

Regina Vicarino will sing at Hammerstein's London Opera House before returning to New York. After a season as joint star with Alessandro Bonci at the Municipal Opera House, City of Mexico, she will be heard for the first time in the United States since her success with the Bevani Opera Company in San Francisco and Los Angeles three years ago.

Marie de Bonnac, a sprightly young French comedienne, is to come to New York this Fall for a musical comedy engagement. She was brought to America recently with the idea of presenting her incognito, but before the play was produced she and the stage-manager clashed as to artistic temperaments and she returned to Paris.

H. H. Frazee will open the season at the Maxine Elliott Theatre late in August with *Ready Money*, James Montgomery's comedy now running in Chicago. In addition to other important announcements for next season, Mr. Frazee has acquired *An Enemy to Society*, a melodrama by Wilson Mizner and George Bronson Howard.

On Monday the regular orchestra at the Gaiety Theatre was replaced by a musical device called the Phonolitist Violina, the first time, it is said, that this instrument has ever been put to such use.

A daughter was born to Mr. and Mrs. Edward A. Clark, in this city, on June 25. The father is of the firm of McCree and Clark.

Joseph F. and C. J. Vion will manage Tom Lewis in *The Yankee Prince* next season, having secured the play from Cohan and Harris. The tour will begin at Ford's Theatre, Baltimore, on Sept. 9.

Kitty Cheatham made her only London appearance of the season at the Little Theatre there on June 24, her accompanist being Minnie Cochrane, one of Queen Mary's maids in waiting.

The City Court last week awarded judgment for

\$550 to Henry B. Harris's estate in an action against Byron D. Chandler for use of the play, *An American Widow*, in which the defendant starred his wife, Grace La Rue.

The New York Fadette Orchestra of fifteen girls, directed by Cecilia Santon, has replaced the male musicians at Hammerstein's Victoria Theatre and Roof-Garden, the management thus providing against a possible strike of the men.

Walter Damrosch has decided to pay royalties to Edmond Rostand when he produces an operatic version of *Cyrano de Bergerac* next season. It had been reported that Rostand objected to an opera based upon his famous play.

The London run of *The Pink Lady* will end next month, the company returning to present the comedy again at the New Amsterdam Theatre here in August.

Jules Hurtig sailed last week to secure European attractions for Hurtig and Seamon's new theatre in this city's Harlem section.

Albert Kiraify arrived in New York on June 26, seeking novelties for his Great White City, near London, England.

R. L. Borden, the Canadian premier, and his minister, are on their way to England to discuss, among other matters, possible improvements in the copyright arrangements of the Dominion.

Some one left \$616 in cash at the Victoria Theatre recently, and, though it was found and advertised, no one proved claim to it. Last week at matinee Manager William Hammerstein gave most of the sum in checks, payable to bearer, and ranging in value from 15 cents to \$5, every third person entering the theatre receiving a check.

Josef Stransky, conductor of the New York Philharmonic Society, and Johanna Doxrud, a former choir singer, were married on June 24 in London, England, and will spend their honeymoon in Switzerland.

W. A. Tremayne's musical comedy, *The King of Trumps*, was produced at Alexandria Bay, N. Y., on June 17.

Helen H. Robitscher, of the Shuberts' press department, and Charles Monash, of this city, were married at the Hotel Majestic on June 27. They are honeymooning at Niagara Falls and the Thousand Islands.

The Belgian triennial prize for dramatic literature has been awarded for the third time to Maurice Maeterlinck for *The Blue Bird*.

Marc Klaw, in London, has disposed of the rights to *The Pink Lady* for China, India, and Japan.

Claude Grahame-White, English aviator, and Dorothy Taylor, of New York, were married at Widford, England, on June 27. Sir Gilbert and Lady Parker, Sir Herbert and Lady Tree, and Robert Loraine were guests.

Roswell Christopher Colt, brother-in-law of Ethel Barrymore, and Dorothy Baradale Chapman, of Winnipeg, were married on June 27 at Knightsbridge, England.

The wedding of Benedict Fitzgerald, composer and organist, and Erni Hedwig Adelheid Schueler, Baroness von Schimmeleng of Silesia, occurred at Somerville, Mass., on June 27.

F. Lumsden Hare and Selene Johnson were married on June 27 in Jersey City, N. J. After a honeymoon trip they will reside at their new country place, Beechhurst, N. Y.

George Marion is bringing from London the version of *Gypsy Love*, used there by George Edwardes for production here by A. H. Woods.

The Coburn Players will present *The Canterbury Pilgrims*, *As You Like It*, and *Electra*, on the Northwestern University campus July 5 and 6, under the auspices of the Evanston, Ill., Drama Club.

Percival Knight, with *The Quaker Girl*, in Chicago, is said to be making a three-act elaboration of his short play, *Detective Keen*, now in vaudeville.

## MR. TOWNSEND ON HIS BILL.

New Jersey Representative Elucidates Copyright Legislation That He Fostered.

Relying to an inquiry concerning his own views about his amendment to the United States Copyright law, Representative Edward W. Townsend, of New Jersey, has written for THE MIRROR the following succinct discussion of the measure:

"WASHINGTON, D. C., June 25, 1912.

"To the Editor of THE DRAMATIC MIRROR:

"Sir: My bill amending the copyright law, which passed the House a week ago without an opposing vote, is designed to fix a reasonable maximum penalty upon the manufacturers of moving pictures who innocently infringe a copyright. The amendment provides that where an infringement of copyright has cleared the infringer if he convinces the court first that he was innocent of the existence of a copyright, and that by no reasonable precaution could he have learned of the copyright, a maximum fine of \$5,000 may be imposed in the case of the infringement of a dramatic or a musical or a dramatico-musical work; and in the case of an equally innocent infringement of a non-dramatic work (such as a newspaper short story) the maximum fine is \$250. This amendment does not take away from the holder of a copyright any of his privileges and recoveries provided for in the present law in the case that the infringement is not proved in court to have been innocent. Also the holder of a copyright will still possess under my amendment all his rights and privileges if the infringer fails to withdraw and destroy the infringing films promptly upon notice that the matter depicted is copyrighted.

"The amendment is designed to relieve the manufacturers of motion pictures from an intolerable condition which exists under the present law. The present law subjects the moving picture maker to a fine of \$100 for the first representation and \$50 for each subsequent representation of an infringement. As the maker puts out about fifty films of each play, and they are shown from four to eight times a day in fifty different theatres, a simple calculation will show you that the owner of a copyright which has been even innocently infringed, by waiting a month or more to begin his action, could recover fines which would put even the strongest manufacturer out of business, because he had innocently infringed the copyright on a newspaper story for which the author might have been paid \$10, and for the scenario of which he might not be paid more than \$15.

"The amendment as it was favorably reported by unanimous vote of the Patents Committee is acceptable to all parties concerned. Their acceptance was formally made before the committee by Mr. Johnson representing the Theatrical Producers' Association, by Mr. O'Connell representing the moving pictures makers, by representatives of

moving picture theatres, by representatives of scenario writers, and by the Registrar of Copyrights.

Very truly yours,

"E. W. TOWNSEND."

## FIGURES ABOUT THE THEATRE CENTRE.

A. H. Woods, wondering how much competition he would have when he opened the Eltinge Forty-second Street Theatre in September, started to count up the number of theatres in the vicinity. He says that there will be next season thirty-six theatres in the district bounded by Thirty-eighth Street on the south, Forty-eighth Street on the north, Sixth Avenue on the east and Eighth Avenue on the west. The Hippodrome was counted in because it is only across the street. This makes, so Mr. Woods estimates, four more theatres than all of New York had a dozen years ago, counting burlesque and variety houses.

The theatres in the district mentioned include some, of course, that are not yet completed. The list is as follows: Knickerbocker, Casino, Maxine Elliott, Thirty-ninth Street, Comedy, Empire, Broadway, New Amsterdam, Eltinge Forty-second Street, Liberty, Harris, American, Lyric, Republic, Victoria, Cohan's, Palace Music Hall, Little, Criterion, Moulin Rouge, Shubert, Ames, Playhouse, Cort, Beck's Palace, Globe, Lyceum, Hudson, Fulton, Belasco, Astor, Gaely, Illington, Frasee, Hippodrome, Isman.

## "HEIR TO HOORAH" CASE AGAIN.

Dramatist Paul Armstrong was sued in this city on June 26 for \$22,367 by Mrs. M. N. La Shelle, widow of the late Kirke La Shelle. Mrs. Henry J. W. Dam (Dorothy Dorr) recently secured judgment for this sum against Mrs. La Shelle as administratrix of her husband's estate, a Federal jury finding that the amount due for La Shelle's production of Armstrong's play, *The Heir to the Hoorah*, alleged to have been based upon a magazine story written by Dam. The defense had urged that the play had been written before the story. Mrs. La Shelle, accepting the jury's decision, now seeks to recover royalties paid to Armstrong, who claims that his play was mostly written when the story was published and that Dam appropriated his idea.

## FANNY WARD WANTS \$450,000.

July 23 has been named as the date for a hearing in the King's Bench Division of the High Court of Justice, London, of a suit for \$450,000 brought by Fanny Ward against one Cohen, for breach of warranty, involving losses in that amount over promotion of a company. Miss Ward requested an early hearing, as her contract with Charles B. Dillingham demands her presence in this country from August to May next.



Johnson, Salt Lake City

STUDENTS OF THE UTAH UNIVERSITY IN AN OPEN AIR PRESENTATION OF "AS YOU LIKE IT"

## KYLE STAGED "NATHAN THE WISE."

Credit for the Unique Production Wrongly Given—St. Mark's Church Will Continue Dramatic Plans.

The following letter will correct an error in THE MIRROR of June 19, in which credit for the production of *Nathan the Wise* was wrongly given:

"Editor of THE MIRROR:

"Sir.—Of course, THE DRAMATIC MIRROR aims to be accurate in its chronicles of stage happenings. Believing this, I venture to correct a misstatement that appeared in the editorial page of your issue of June 19. My friend, Mr. Robert Milton, had nothing whatever to do with the production of Lessing's *Nathan the Wise*, as done at St. Mark's Hall on May 27. Nor did Dr. William Norman Guthrie first suggest trying the play. That credit is due Mr. Charles James, who prevailed upon me to gather a company to give the performance.

"So far as is known, ours was the first presentation of this German classic ever given in English.

"We sought no newspaper advertising for the work, because of the auspices with which we were allied, but since this incongruous 'commercial' publicity has come to pass, despite our delicacy, you will agree that the essential news should be true.

"I herewith submit the cast, all of whom, with one exception, are well experienced professional actors of the American stage:

"NATHAN THE WISE AS DONE AT ST. MARK'S HALL, MAY 27, 1912, FOR THE FIRST TIME IN ENGLISH.

|   |       |                     |
|---|-------|---------------------|
| "Saladin, the sultan                    | ..... | Escamillo Fernandes |
| "Sittah, his sister                     | ..... | Grace Fisher        |
| "Nathan, a rich Jew                     | ..... | Howard Kyle         |
| "Recha, his adopted daughter            | ..... | Ethel Huyler Gray   |
| "Daya, a companion to Recha             | ..... | Louise Meldener     |
| "Conrad, a young templar                | ..... | Robert H. Hamilton  |
| "Athanasius, the patriarch of Palestine | ..... | Allan Demond        |
| "Bonifides, a friar                     | ..... | Clifford Devereux   |

"TIME: End of twelfth century.  
PLACE: Jerusalem.

"HOWARD KYLE."

THE MIRROR is glad to accord Mr. Kyle the credit that is his due. He staged the production in St. Mark's Hall. He will probably, it is said, give several special performances of Lessing's play during July. Bearing on this matter, which cannot be called a controversy, Charles James, referred to by Mr. Kyle, makes this statement to THE MIRROR:

"Dr. Guthrie and I made plans for the production after long discussion. Mr. Kyle was associated with the enterprise temporarily, and we hope that he will find it convenient to be with the church players again. But we understand that he will have an organization of his own, the Kyle Players, to give *Nathan the Wise*. As for our own plans, we shall not confine ourselves to heroic and classic plays by any means. We regard Ibsen as just as much of a prophet as some of the older dramatists, and we shall use his works and those of Maeterlinck and other moderns.

"Our greatest need just now is for men and women in the acting profession who are willing to join our organization. We promise them no more than a living, for the work will be spiritual and not material, but after we become established we hope to find a wider field. Next season we shall begin at our own church, St. Mark's, with several performances, probably three or four plays, and we have offers from other churches and societies."

Dr. Guthrie is now in Europe.

## AMATEURS SUCCEED AT SALT LAKE.

In this issue of THE MIRROR are two pictures of recent amateur performances in Salt Lake City. *Quaker Follies*, an original comic opera in two acts by Margaret Whitney, was produced successfully by her own amateur opera company at the Garrick Theatre, May 30-June 1. Miss Whitney herself scoring especially in the prima donna role. The story of a trio of Quaker girls, trained in demure ways, but possessing a worldly streak, who lure their austere father to a social function, discover in him similar latent propensities, and at length secure his assent to their weddings with the young men of their choice, was enthusiastically applauded by large audiences. This was Miss Whitney's fifth operatic work.

*As You Like It* was played by the Dramatic Club of Utah University at Wandamere Park, June 1-3, under the direction of Maud M. Babcock and Professor Marshall. The alfresco performance was given on a stage arranged to represent a wooded island separated from the audience by a little stretch of water in which swans and other aquatic birds were to be seen.

**"THE TYPHOON" STILL BLOWS.**  
 Latest Developments Regarding the Complicated Situation—Exoneration for Mr. Warburg.

The Typhoon controversy has not altogether subsided, in spite of the compromise reached last week when Louis Dean confessed. The Prospect Stock company have announced a production of the play for next week at their theatre in the Bronx, using the Darcy and Wolford version. It is reported that arrangements had been made for Dean to produce The Typhoon at the Prospect on the same terms as at the Academy of Music and in Newark, but that when he was arrested hurried arrangements were made to substitute the Darcy and Wolford version.

Mr. Darcy told a *Mirror* representative that the Prospect company had leased the play, but he would not tell what other companies proposed to get it. He said that all would be announced in due time, and because of the mixup he would say nothing except that the Darcy and Wolford version was protected.

F. H. D. Grahame, manager of the American Play Bureau, said that the translation by Frances G. Corcoran, president of the Bureau, was not yet completed, but it soon would be. Miss Corcoran said that she had an entirely different version from either of the other two or the original. In the present lack of a copyright agreement between the United States and Hungary, there is nothing to prevent the dramatization of a literal translation of Lengyel's play. However, with a literal translation before her, Miss Corcoran concluded that it would be a poor play, and she changed the plan for her version materially.

Mr. Grahame wrote to Washington to inquire what plays had been copyrighted under the title of The Typhoon. He received the following answer from the copyright office, Library of Congress:

June 27, 1912.

Dear Sir.—We beg to acknowledge receipt of your letter of June 24 in regard to the dramatic composition entitled *The Typhoon*.

We find the following registration of the work in question in the Copyright Office:

1. An adaptation from the Hungarian of Menyhert Lengyel, by Alexander Kouta and O. Schade van Westrum, entered by Alexander Kouta as follows:

Class D. XXXc, No. 17813, Dec. 29, 1909; Class D. XXXc, No. 17802, Jan. 3, 1910; Class D. XXXc, No. 20688, April 2, 1910, one copy having been deposited in each case.

2. A translation from the original Hungarian of Menyhert Lengyel, by Emil Nyitray, entered in his name under Class D. XXXc, 21133, May 25, 1910, and an adaptation by Emil Nyitray, entered in his name under No. 25933, Dec. 4, 1911, one copy having been deposited in each case.

3. An adaptation of the same drama, by George Morehead, entered by Darcy and Wolford, Class D. XXXc, 29-689, May 16, 1912, on which day one copy was deposited.

4. Le Typhon piece en quatre actes par Neichoir Lengyel, traduction d'Andre Dubosq; adaptation de S. Basset, entered by Serge Basset, Class D. XXXc, 25884, Nov. 28, 1911, on which day two copies were deposited.

As copyright relations between Hungary and the United States have not yet been established, the original work is not protectable by copyright in the United States, and an Hungarian cannot, therefore, obtain in the United States the exclusive right of translation and dramatization. An independent translation or dramatization of an Hungarian book, if by an author entitled to copyright in the United States, might be protected so far as the individual translation or dramatization is concerned, but would not confer an exclusive right to translate or dramatize the original.

Respectfully,  
 THORVALD SOLBERG,  
 Register of Copyrights,  
 By ERNST BRUNCKEN,  
 Assistant Register of Copyrights.

Alexander Kouta, referred to in the first part of the foregoing, is reported to have made several attempts to place the play with managers.

It will be remembered that The Typhoon, under the German title of *Taifun*, was produced at the Irving Place Theatre in German on Dec. 11, 1911. *The Mirror*, reviewing that production, advised that the third act with its court-room scene be cut out. The Nyitray version, by a coincidence, had already been made in three acts, with the court-room scene eliminated. Except for this, the Nyitray version produced by Mr. Walker Whiteside after it had been adapted by Byron Ongley, was similar in plot to the German version. It was minor incidents introduced, and artistic touches like the *Feast of Little Brothers* that made the Whiteside production distinctive. The locale of the German version is in Paris, that of the Whiteside version in Berlin.

Mr. Whiteside is living peacefully meanwhile at his country home on the Hudson. When he motored into New York a few days ago, he was asked by a *Mirror* representative what, if anything, would be done to stop further productions of the play. He answered that if any further steps were



Johnson, Salt Lake City

**SCENE FROM MARGARET WHITNEY'S "QUAKER FOLLIES" RECENTLY PRODUCED IN SALT LAKE CITY, UTAH**

taken they would probably be based on his common-law rights to the title, as a trademark attached to his property. He said it was the meanest kind of piracy to use the title for another version and advertise it as the New York success.

Louis Dean has written to *THE MIRROR*, using the letter head, "Louis Dean," Dramatic Stock Director and Producer, and asking that the following notice be printed in the "valuable columns" of *THE MIRROR*:

"Louis Dean, the well-known actor and stock director, who has acquired considerable notoriety through the recent productions of *The Typhoon* in New York city and elsewhere, has been engaged by the William Fox Amusement Company as a regular member of the stock company, now playing at Fox's Theatre on Fourteenth Street, opposite the Academy of Music, and opened in *The Christian*, Monday, July 1."

As *THE MIRROR* goes to press another letter has been received from Louis Dean containing denials of certain details in *THE MIRROR*'s account of his arrest. He says: "I gave up my right and surrendered my work, to which I was entitled, because of my financial inability to fight the powers opposing me." The letter is too long to print in this issue, but it will be given next week.

Regarding the connection of Albert C. Warburg with the case, *THE MIRROR* takes pleasure in presenting his version of the affair as prepared and signed by his attorney, Samuel J. McDonald, as follows:

First: No evidence whatever was given in the hearing before U. S. Commissioner Stockton of any notice of copyright of *The Typhoon* having been given to any one, either in the management or in the company of the Newark production.

Second: Mr. Nyitray and Mr. Ongley both stated on the witness stand that they made no effort whatever to go behind the scenes or otherwise to warn either producer or company that they were infringing a copyright.

Third: No evidence whatever was given before the Commissioner that any one had "knowingly and wilfully" violated any copyright.

Fourth: The U. S. Commissioner, at the close of the hearing, announced that no evidence whatever had been produced to implicate Mr. Warburg, or to justify his being held for the Grand Jury, and that therefore the complainant would be dismissed as to him. The Commissioner's attention was therupon called to the playbill, which had printed thereon: "Produced under the direction of Mr. Louis Dean and Mr. Albert C. Warburg." He then changed his mind, and announced that upon this playbill alone—although we pointed out to him that it was not in anywise legal evidence—he would hold Mr. Warburg to bail.

Fifth: By this time it was after six P.M., June 22; the gentleman who had gone Mr. Warburg's bail at the time of the making of the complaint had gone home; the U. S. Marshal would not wait, but insisted on starting for the jail. The certain prospect was that Mr. Warburg would be confined over Sunday. In these circumstances the proposition was made that, if Mr. Warburg would sign a release, waiving all claims for damages occasioned by his false arrest, and would also consent, on his part, to the injunction against the Newark production

being made permanent, the complaint would be withdrawn and he should go free.

Under all the circumstances I advised Mr. Warburg to sign these papers; he did so, and at 6:30 P.M., June 22, we left the court-room and breathed free air.

Sixth: Mr. Warburg did not sign any acknowledgment or confession of guilt, or of complicity in guilt, or of guilty knowledge. He signed only a release, waiving any claims for damages, and a formal consent that an injunction should be made permanent. This he signed by advice of counsel.

There was not in the whole proceeding either any evidence or even any intimation of any wrongdoing or conscious complicity in wrongdoing on the part of Mr. Warburg. Moreover, there was no evidence or intimation of either unprofessional or dishonorable conduct, in the slightest degree, on Mr. Warburg's part.

The papers which Mr. Dean and Mr. Warburg signed are in the hands of Mr. Whiteside's attorneys and copies of them could not be secured in time for publication this week as the attorney was in Baltimore.

Mr. Warburg said further to a *Mirror* representative that he insisted that his name be placed on the programme simply because it was a trademark for the production in Newark. He asks that it be said that he has been engaged for a part in *The Attack* for next season.

A stock company in Oakland, Cal., announced that it would give *The Typhoon* this week. The Keith Stock company at Portland, Me., played it last week, using the Moorehead version.

♦♦♦  
**REVIVALS AND NEXT BILL AT CASINO.**

The Gilbert and Sullivan Opera company ended the run of *The Pirates of Penzance* at the Casino on June 26, reviving *Pinafore* June 27 and 28, and *The Mikado* at both performances June 29, when the engagement terminated and the house closed its season. The casts of these additional revivals were printed in last week's *Mirror*. The company will proceed to the Pacific Coast to commence a tour that will continue until next Spring.

The Casino will reopen about Aug. 1, with *The Night Birds* from the London Lyric Theatre, book by Gladys Unger, lyrics by Arthur Anderson, and music by Johann Strauss. Michael Farraday will come from London to stage the production, bringing Maurice Farkas, Thomas Shale, Claude Pissling, A. W. Baskcomb, and Mabel Burnige, of the London cast. Jose Collins, Fritzi von Busing, Forrest Huff, and Martin Brown will be added here.

♦♦♦  
**GOSSIP.**

George McQuarrie assumed Charles Richman's role in *Bought and Paid For* at a Playhouse matinee last week. He will play the part regularly in August when Mr. Richman enjoys a vacation, and will lead a road company next season.

# THE NEW YORK DRAMATIC MIRROR

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## THE DRAMATIC MIRROR COMPANY

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## ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified advertisements will be furnished on request.

## The Editor's Letter Box

Communications to the editor should always be signed with the name, initials or some de plume intended for publication. In all cases, however, the correct names and addresses of the writers should accompany the letters for the private information of the editor. Write on one side of the paper, use a typewriter if possible, and be brief. In asking questions, do not expect a reply by mail. Look for it on this page.

### ADVISING "THE MIRROR."

LETTERS of kindly counsel continue to come in, and they are extremely welcome, not only because of the goodwill they show but also because of the valuable suggestions and information they contain.

Several writers have asked THE MIRROR to pay more attention to vaudeville than is now given to it—especially that part of vaudeville which has direct reference to the drama. On this point THE MIRROR would be glad to hear from other readers.

Two writers have referred to the so-called fashion page, run for a short time and abandoned, known as "Silk, Satin, Calico, Rags." One of these writers, who states that she is a "buyer of books and stationery," apparently for some department store in Toledo, thinks such a page "could be made" interesting. The other letter on the same subject is from a well-known actress, who writes: "I think that the thing that most antagonized me in THE MIRROR was the articles on dress, fashion notes, etc. They seemed to me utterly out of place."

Other suggestions will be reserved for future discussion.

### CONCERNING "THE GREAT GALEOTO."

GRINNELL, Ia., June 28.

To the Editor of THE DRAMATIC MIRROR:  
Sir: In the issue of June 19, in connection with a review of The Great Galeoto, the statement is made that this play was first produced in America in 1908 under title of The World and His Wife. I have in my possession a play bill of the Tremont Theatre, Boston, showing that the play was there produced Nov. 21, 1900, by a company headed by John Blair. I saw the play at that time. Mr. Blair was giving a course of modern plays, at intervals of about one month, and The Great Galeoto was one of the series. A single matinee performance was given with the following cast:

Don Julian ..... Arthur Forrest  
Don Severo ..... P. Augustus Anderson  
Christina ..... Florence Kahn  
Mercedes ..... Ina Hammer  
Ernest ..... John Blair  
Pepito ..... J. Brandon Tynan

The English version used was a translation by Maud Banks.

Yours very truly,  
HAROLD L. BEYER.

## APPORTIONING THE BLAME.

To the Editor of THE MIRROR:

Sir:—I am in entire agreement with your reviewer's criticism of The Price She Paid, by "Louis Lipsky and Avon Ross, rewritten by Cecil Spooner." But he neglects to apportion the blame for the play equitably.

Three years ago I wrote a play in four acts entitled An Indian Summer. In the travels of the manuscript from office to office the title was transformed into A Faded Rose, which was copyrighted. This Spring I sold this play outright to Mr. Charles E. Blaney, acting for the Blaney-Spooner company.

I am unwilling to be censured for the alterations made by him or Miss Cecil Spooner in the manuscript I sold to his company. I did not cast the play, produce it, or rewrite it. I simply wrote it. He introduced a new motive for the action of the heroine. He deleted a scene in the second act which would have informed the audience of the relations of the heroine and the father of the hero. He also took the liberty of omitting sentences here and there that illuminated the heroine's character. The last act was entirely remade. The title is his. The young man who played the hero, a capable young actor, was too young for the part, etc.

I do not blame Mr. Blaney. He was anxious to prune the play down for "stock" consumption. He has pruned it down, but the result is confusion, blurred characters and motives.

I am unable to convince Mr. Blaney that the original play is fairly good drama. The manuscript is his property. But at any rate, let him take the responsibility.

Respectfully yours,

LOUIS LIPSKY.

"For a long time I have been a reader of THE MIRROR, and I must tell you I think it splendid," writes "N. O." from New Bedford. "N. O." continues in praise of Rose King, who was leading woman of the Lonergan Players last season in New Bedford and is now playing in a similar capacity in Worcester. "N. O." concludes by asking for news of "Miss Nesmith, who plays at Cape Cottage."

S. B. R. is still laboring under a misunderstanding. The reply to her first letter to the Letter Box did not pretend to quote her in reference to Miss Ellington as an actress. It merely gave the editor's opinion. The paragraph started with her initials, being addressed to S. B. R., and not quoting her in any manner whatever. If it had been a quotation it would have appeared so plainly, either by direct statement or by placing her signature at the end. In this connection, for the benefit of all readers, it may as well be stated that the editor doesn't care for letters worded in bitter terms, and the Letter Box is open only to people who can keep in good temper.

L. H., Geneva, O.—(1) When Julian Eltinge was a small boy his father went to Butte, Mont., where he engaged in mining. The son was with the father and attended the Butte schools for several years. (2) The Russell brothers live at St. James, L. I.

A Theatre Goer, Lakewood, O.—Amy Leslie, the author of "Some Players," is the famous dramatic critic of the Chicago News. Her father, Albert West, was a pioneer newspaper man of the Middle and Western States. She went on the stage in the eighties, appearing in light and comic opera with the Chicago Opera company, Bennett and Moulton, Calhoun Opera company, and Grau's Opera company. She started newspaper work by sending occasional contributions to the Chicago Daily News which attracted the attention of Eugene Field, who was then on the News staff, leading to her permanent engagement on the paper.

L. W.—Since answering your question as to the whereabouts of Thomas V. Morrison, it is learned that Mr. Morrison can be addressed care of the Greenroom Club, 139 West Forty-seventh Street, New York.

Constant Reader.—The Blue Mouse is a farce and has always been presented as such.

Ada.—THE MIRROR will endeavor to accommodate your desire to see a portrait of Paul McAllister in THE MIRROR, if that popular stock leading man will furnish the photograph.

## REPLY TO WALTER ALLEN RICE.

To the Editor of The Dramatic Mirror:

Sir.—It was with much interest that I read in this week's MIRROR Mr. Walter Allen Rice's article, "Do We Need a New National Song?" I am frank to say that while his deductions that we really do need one may be true, Mr. Rice is far from the mark when he suggests that some "philanthropist like Carnegie with his golden wand shall pave the way for composers and publishers to the hearts of the people, and lay upon our country's altar a new national song."

National songs are not and cannot be established by publishers or by philanthropists. Mr. Carnegie may select, for instance, a national song that appeals most intensely to his Scotch-American sense of patriotism, and decide to further its popularization with his immense financial resources. If he succeeded in such an enterprise he would not only have accomplished a most wonderful feat, greater far than the accumulation of his millions, and even nobler than the establishing of his libraries, but he also would have placed beyond peradventure of a doubt the too frequently believed principle that only those with money are privileged to render distinguished services to the human family. But, on the other hand, that very song that Mr. Carnegie, or a judge designated by him, would choose for popularization, might not at all appeal to the *hot polio*, and all the funds expended on its furtherance would be but waste.

National songs cannot be projected and made popular by big financial backing, or even through the public schools. If the latter were the case, why is it that we never hear the parents of school children sing or whistle some of the new anthems that have so frequently been promoted in the school-room? Even the children themselves are rarely heard singing these compositions out of the school-room. The principal reason is that these new songs are of too ephemeral a nature, whose origin or suggestion is based upon some passing fancy or trivial occurrence.

Like artists, national songs are born, and not made. They are founded on some grand basic emotion that stirs all men and makes the whole world akin. The words are such as to strike the heartstrings with vibrating enthusiasm, and the music lifts the soul to empyrian heights of zeal and imagination.

Therefore it seems to me that there are but few ways open to establish a new national anthem. One is to wait until some immense national crisis arises, to awaken in all the people a sense of patriotic enthusiasm, and then let some real genius like Francis Scott Key or Rouget de Lisle produce an artfully grand anthem that will make the whole pulse of the people vibrate. There may be arguments put forth that such an occasion was upon us at the time of our late Spanish war. But the fact that our victory was a foregone conclusion, and that the contest was such an unequal one, made it to happen that the nation felt secure and no sense of trepidation came upon us. We need do nothing to spur us on to Herculean effort, and we did not feel the want of something to inspire desperate courage against an overwhelming foe. Then, again, the songs that were promoted at that time (at least those which came to my notice) were so commonplace, from a literary point so trashy, even slangy, and from a musical point so uninspiring and positively unimaginative, that they could not live longer than the period in which the publishers promoted them financially. Many of them, too, were so cheaply sentimental that self-respecting patriots felt ashamed of them.

Another manner in which to establish a new national anthem, and in my weak judgment probably the surest, is for some playwright to produce a drama of the nation, depicting some intense moment in our history, or creating some imaginative crisis in our national life which calls for a soul-stirring anthem, and let some able composer create for it a composition which will rouse the house to the wildest spells of enthusiasm. Everybody would then be leaving the house humming and whistling the new national melody, and soon it would be spread over the entire face of our country. And if it is based on the broad platform of true human emotion, and contains imagination that appeals to the lowly as well as to the "highbrows," it must and will live forever.

In song writing it is a well-known fact that theatrical presentation promotes better and more securely than all other ways, and that a song which is a stage success gains

popularity which all the money of Mr. Carnegie cannot buy. Therefore if some dramatist succeeds in presenting a real stage success and finds a composer who can collaborate with him equally successfully, there will be no question but that we shall attain the much desired new anthem.

But for all that, the composer is going to have a task to create a melody as inspiring as our "Star Spangled Banner." God bless the tune—it will live forever!

JOSEPH CARL BESIL.

## ANNE RUSSELL'S THEATRE.

Will Seat Less Than 300 and Will Be on West Thirty-ninth Street.

Annie Russell will have a new theatre as the home of "The Annie Russell Old Comedy Company," which she has formed to act old English plays from November 11 for nine weeks. This new house, which is being built directly opposite the Maxine Elliott Theatre, will seat less than 300 persons and will be the smallest theatre in New York with the exception of the Little Theatre. It will be provided with a row of twelve boxes. Miss Russell will present a repertoire which includes, so far as it is at present settled, *She Stoops to Conquer*, *Much Ado About Nothing*, and *The Rivals*. Miss Russell will give several matinee performances each week, as one of the objects of the enterprise is to provide plays suited to juvenile audiences.

## BESSIE MCCOY TO WED.

Richard Harding Davis Said to Be the Lucky Man.

Richard Harding Davis, the novelist and war correspondent, and Bessie McCoy, the actress who won her chief fame in the "Yama Yama" song in *The Three Twins*, are to be married, according to the *sun*. This has been rumored before, but has always been followed by a denial from one or the other of the interested parties.

Monday night, however, Mr. Davis said at his home in Mount Kisco that it is true, and that he and Miss McCoy will be married on July 8. Asked for some details about where the marriage will take place, he refused to say a word.

"We are going to keep it a secret," he said. "We want to keep from being bothered. We are going to be married a week from to-day, and that's all you need. As a matter of fact we haven't made our plans yet, anyhow, because we don't want them to leak out."

## STRIKE OF ORCHESTRAS.

Theatre managers and the musicians are in a deadlock. Monday was the day set for the decision of the managers on the new wage scale adopted by the Musical Union, and the managers declared themselves anti-progressives, with few exceptions, by refusing to grant the demands. Seven of the nine first-class theatres and vaudeville houses that are now open held their regular performances yesterday without the men who make music from the pit. The union carried two theatres, the Globe and the Columbia, where *The Rose Maid* and *The Merry-Go-Rounders* are the respective attractions.

"For six months we have tried to get the managers together for conferences to talk over our new wage scale, but nothing came of our requests until a week ago," said William J. Kerngood, president of the Musical Union. "There was no alternative left for us. It is our contention that our demands are just. The three years' agreement expired Sunday and the union musicians will not go back to work until a new agreement is made. When this will be is hard to say."

Some of the managers talk of introducing mechanical orchestras. F. F. Proctor and F. F. Proctor, Jr., tried out an act at the Century Theatre with the new unit orchestra owned by Liebler and Company and found it very satisfactory.

## VERA McCORD, ACTRESS-MANAGER.

Vera McCord, after her season with Henry Miller in *The Rainbow*, is visiting her parents at their home in San Francisco. She has secured the rights to *The Nihilist*, *The Downfall*, by Tom Tindall, and new plays by A. E. Thomas, Alfred Sutro, and Frank Stayton, some of which she intends to present, under her own management, on the Pacific Coast, before returning to the East in September to rejoin Henry Miller's company.

## HERE AND THERE.

Mr. and Mrs. Chauncey Olcott motored from Saratoga to the Hotel Champlain to spend the week end. They plan to tour in the Adirondacks.

Dorothy Sadler, of Drew's *Kindred Players*, and Scott Pardo, hotel clerk, were married on June 29 at Atlantic City, N. J.

## DATES AHEAD.

(Received too late for classification.)

DE ROANE, TRUMAN, ASSOCIATE PLAYERS (Widder, Walters): Brady, Tues. 1-8, Coleman 7-9, Ballinger 10-12, San Angelo 14-21.  
NORWOOD, HYPNOTISTS: Sydney, Australia, June 20-Aug. 4. Melbourne 5-31. Adelaide Sept. 2-28.

## THE CALLBOY'S COMMENTS

The San Francisco papers have enlarged upon the pronounced success recently scored by an unheralded act at the Orpheum in that city. The team that won the honors was Al and Fanny Steadman, and the former gave Waldemar Young, of the *Chronicle*, his views upon being funny on the stage.

"It's all personality," he observed, much as David Warfield has declared lately for the same element. "And the odd thing about it is that you have to forget yourself before you can get any results with your personality. A man might be very funny—a real comedian—but if he is self-conscious when he walks on the stage he's going to be very unfunny. I use a stage hand to move the piano off after the act, with my help. It usually gets a laugh or two. I was instructing one of them recently in what he was to do.

"Just walk on naturally," I told him. A few minutes later I saw him walking up and down in back of the stage.

"What are you doing?" I asked him.

"I'm practising to walk naturally," he replied.

The which narrative is quite in line with my remarks of last week upon the difficulty of being one's normal self on the stage. The most original offhand humorist of my acquaintances, an irresistibly diverting specimen in private life, was funerally unamusing before the footlights, and eventuated as a first-rate drygoods salesman. Had you endured one of his historic exploits you would have said that his hope of success lay in becoming an undertaker. There was in his normal humor an indefinable quality that baffled description and defied imitation. His wit was not witty when copied by another; his antics ceased to amuse when done by some one else. Nor was it possible to set down his jokes in writing and retain the elusive humor that was part of the man's own self.

Always shall I remember his recital of an alleged thrilling experience—how he walked down Broadway from Columbus Circle to Madison Square, and no one recognized him because he was under an assumed name. Not a bit funny, I confess, in print, but decidedly so as told by him alone.

A recent ocean disaster in which an iceberg was concerned moves my friend Bill G.—to tell a yarn of the high seas. Besides having graced the stage in nearly every inhabited land, Bill, by his own account, has been mariner, fur trader, cow panner, master diver, whaler, Klondiker, soldier, firman, engineer, chauffeur, aviator, and a few other things. One of these others was when he shipped from Boston for Liverpool on a cattle steamer. Bill was actuated by no mercenary motives—he had plenty of money, as always, no matter how unkempt his appearance—but the idea was that feeding cattle might prove a novel experience—and it did.

The ship ran into the densest fog in history off the Newfoundland Banks. Every one was alarmed, even the four hundred steers who were stalled on deck and between decks and all over. The creatures couldn't have been located in the gloaming had they not been so numerous that they couldn't be missed. It was that dark, when Bill fetched the fodder, that he had to hang a lantern on each steer's horn in order that the beast might see to eat.

Then the ship took fire, the cattle stampeded, and the crew, in self-defense, were compelled to cut the throats of the terrified steers. The animals obligingly jumped overboard, after the deck had been deluged with their hearts' blood. Meanwhile the fire was doing nicely. By its fitful glare the fear-stricken navigators saw that the sea for miles around had been stained in carnaline by the gore of the slaughtered bovines. There was no chance to stay the flames. The crew took to small boats. Bill got into the captain's gig, with that officer, the mate, the cook et al., a regular "Nancy Bell" roster. They had omitted to bring along a compass, the fog obscured the sun, and the other boats had vanished. The scant food supply gave out, and, not wishing to steal the business of Gilbert's carnivorous "elderly naval man" everybody but Bill considerably committed suicide and fell into the sea.

Bill continued to exist miraculously until one day the fog lifted, and there in the offing, of all things, was an iceberg of fabulous proportions. Wishing to stretch his legs, Bill pulled to the berg and clambered up its precipitous side to a sort of plateau that loomed above. There was vegetation of some cold storage sort wherewith he was proceeding to allay his appetite, when who should appear before him but an enormous polar bear, quite the largest ever seen by mortal eyes. Bill allows that he was affrighted, but the bear, seemingly glad to find a companion, smilingly welcomed the stranger. They got along famously for several days, when along came a gallant ship, London-bound. Bill remembered certain seagoing melodramas in which he had played, and waved his shirt on high as per stage directions. So he and bear were accommodated on shipboard, and at last landed safely in London, where Bill presented ursus polaris to the Zoo.

If you don't believe the story, by all means go to London and ask the bear. Bill says that a revival of melodrama im-

pends, and that Theodore Kremer, Lincoln Carter, Owen Davis, Langdon McCormick and all the rest will have to hustle when he starts in to write. Never have I seen Bill act, but I am told that he is of the imaginative school. So I should infer.

Elsie Janis, by all accounts, made of her pretty self in *The Slim Princess* a formidable counter attraction to the Republican National Convention in Chicago. Speculators were corraling all kinds of coin for convention tickets, and Miss Janis was presumably peed to see the crowds struggling to get into the pow-wow, with her own entertainment just around the corner. She found one ticket shark trying to sell two convention season coupons for \$75 apiece. Such a proposition did not favorably impress the comely actress-author, who is not madly interested in politics. She butted right in, according to a Chicago dispatch, and addressed the prospective purchasers. "Don't be extravagant, boys," said she. "What's the use of wasting all that money on a convention when for four dollars you can go right around the corner and see my little daughter play *The Slim Princess*?"

And the men are said to have taken her advice, learning that her "little daughter" was none other than her own fair self. Miss Janis may have discovered a solution for the speculator problem.

THE CALLBOY.

### FRANK E. MORSE SNARES LEVIATHAN.

It has long been known that the prowess of Frank E. Morse as manager or advance man is equaled only by his fame as a fisherman. Up in New Hampshire, where he spends his Summers, the trout and perch and pickerel and all the other lake edibles are wise, passing the word along when Mr. Morse arrives each year and sneaking to uttermost depths. Now and then, to be sure, a reckless young fish or an absent-minded older one nips at the morsel on the Morse hook, but the prize of the whole collection was gathered in the other day at Hawkins Lake, Centre Harbor. Mr. Morse was nearly yanked out of his boat by a prodigious bite, and for half an hour there was a battle royal to see who owned the lake. Finally the angler landed his trophy, a thirty-five pound snapping turtle as big as a four barrel and far more ferocious. Then came a lively land fight that eventuated in the snapper's demise. Mr. Morse acquired fourteen and a half pounds of turtle steaks and soup meat, tender as chicken and much more unusual. Mr. Morse states that there are nine different kinds of meat on such a turtle as his captive, but he sends no bill of fare to differentiate the varieties. Anyhow, this was no mock turtle. Take it from Mr. Morse.

### MARY MANNERING'S PLAY.

At her beautiful home, Gross Pointe Farm, near Detroit, Mich., Mary Manning Wadsworth's first play was enacted on June 26 in aid of a local charity. Entitled *Only the Master Shall Blame*, the play told in one act the story of a girl who learned on the eve of marriage that the woman whom she had worshipped as her mother was not her mother at all, and that she has no right to the name she bears—or any name. The real mother, who had bestowed her upon another in infancy, came along thoughtfully to impart this information just in time to head off the wedding. The girl renounced her betrothal for a year at least and vowed to remain with her grieving father, where the real mother might see her now and then. The play, cordially received by a large assemblage of the elite, and staged by the actress-author herself, was cleverly acted by Maud Turner Gordon, as the real mother, and a cast, otherwise amateur, including Mrs. Hobart A. Sprague, Betty Muir, Helen Wadsworth, Josephine Alger, Marian Scherer, Abner Larned, and Frederic R. Stearns.

### EARLY START FOR "THE DAUGHTER OF HEAVEN"

As another indication that next season will open early in spite of the campaign, Liebler and Company are arranging to produce *The Daughter of Heaven* at the Century Theatre in September. It is possible that they may open the house still earlier, running another attraction for two or three weeks before the big Chinese spectacle opens. The Garden of Allah was not produced last year until Oct. 21. It is said that last season the New Theatre directors who own the building drew \$110,000 as their share of the profits. They had turned down several offers of rental at \$75,000 a year, preferring to lease on a percentage basis. Liebler and Company have the theatre for another year on similar terms.

### REFLECTIONS

After eight years with the "lid" on Sunday theatres, motion picture houses, etc., Waterloo, Ia., is again an open town.

Valeska Suratt, through H. J. Baker, of Terre Haute, Ind., her home town, filed a petition of bankruptcy in Indianapolis on June 28, with liabilities of \$42,479.00 and assets of \$18,250.

Eight companies, each capitalized at \$500,000, to operate the Bronx, Greenpoint, Colonial, Gotham, Orpheum, Alhambra, Crescent, and Bushwick theatres in this city, acquired by the Keith interests from Percy G. Williams, were incorporated in Albany on June 27.

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HUMAN INGENUITY  
CANNOT MAKE BETTER  
WHISKEY THAN

## HUNTER BALTIMORE RYE

FROM SELECTED GRAIN  
SCIENTIFICALLY DISTILLED  
AND THOROUGHLY AGED  
WE MAKE IT SO EASY TO DRINK IT

## Rest and Recreation

Priestly Morrison is spending his vacation in Minnesota fishing for the elusive muscallonge. He will rejoin the Princess Theatre Stock company, Des Moines, Ia., next season as stage director.

Amy Lesser has returned to New York from the Rochester Lyceum Stock company, having been featured as Hetty Brice in *The Commuters*. Miss Lesser will enjoy a rest at her country place in New Jersey prior to rehearsals for *The Quaker Girl*.

Mr. and Mrs. George Allison (Gertrude Rivers) are spending the Summer at their cottage, Duxbury, Mass.

Frank Ferguson has opened his Summer camp, The Cabins, at Berrien Springs, Mich., for vacation days, resuming his vaudeville tour in his latest comedy, *Billy Boy*, early in August.

William T. Lawrence, having closed with the Simmonds Comic Opera company, is visiting his sister in Scranton, Pa.

Phyllis Partington is spending the Summer in California.

Laura Clement, having closed a successful season in the opposite role to William Hawtrey in *Dear Old Billy*, is resting at Sheepshead Bay, N. Y., until signing for next season.

Marshall P. Wilder has been sojourning at Mount Clemens, Mich., and having himself photographed in an aeroplane.

Ada Daretto and Jean Clarendon are resting at South Haven, Mich.

Walter Damrosch is rustinating at Westport, N. Y.

Rita Stanwood sailed last week for a brief visit to Europe.

Dr. F. Ziegfeld, president of the Chicago Musical College, sailed for Europe on June 26.

Manager Charles Lovenberg, of Keith's, Providence, with his wife and son, sailed on June 25 for a trip abroad.

Manager George Driscoll, of the Orpheum Theatre, Montreal, sailed June 28 for Europe, accompanied by his wife and his mother. They will spend six weeks in Ireland, France and Scotland.

Tom Callahan, one of the original members of the Whalom Park Opera company, Pittsburgh, Mass., is spending his vacation at the Park, after a successful season in The Gambler.

Warren Ferris, after a successful stock engagement, is stopping with friends at Troy, N. Y.

Sarah Padden, who will star in *Kindling* next season, under direction of the United Play Company, is spending the Summer in the Adirondacks. Rehearsals for her company will begin about Aug. 15.

Mr. and Mrs. Harry E. Howe (Hedda Laurent) are spending the Summer at their cottage, Wolf Lake, Mich.

Ethel Mae Barker, having completed her vaudeville tour, will rest for the Summer at the cottage of her parents in south Michigan. She has contracted to go with Dave Lewis next season, introducing her violin playing. Miss Barker is styled "The Kubelik in Petticoats."

George N. Price, with Pomander Walk during the past two seasons, is spending the Summer at St. John, N. B., his native city.

Clifford Bruce, having closed with the Manhattan Stock company, has started on a motor trip to his Summer home, Kawartha Lakes, Ont. He has been engaged by Cohan and Harris for a leading role in *The Other Man*.

Mr. and Mrs. Albert Lando (Henrietta Bagley) have retired from the Poll Stock company, Worcester, Mass., where they have been for the past six Summers, and will spend their vacation at their bungalow in Westminster, opening July 29 with the King-Lynch Players at the Worcester Theatre.

Mr. and Mrs. Henry B. Warner are occupying their imposing new Summer home at Bass Rocks, Gloucester, Mass. The house is of fine proportions, with large veranda facing the ocean, and is of English architecture, containing eighteen rooms. It is artistically furnished and is one of the most attractive places at Bass Rocks.

"Chick" Welch, of the New York Grand Opera House, is spending his vacation at his home in Fall River, Mass.

### RICHARD STRAUSS'S NEW OPERA.

Richard Strauss's latest opera, *Ariadne auf Naxos*, will have its first performance at the Royal Opera House, Stuttgart, Germany, on Oct. 25, as the especial feature of a Strauss festival week. Gaia performances will also be given of *Elektra*, *Salomé*, *The Rose Cavalier* and *Feuersnot*, with Strauss himself directing the orchestra. Max Reinhardt will be in charge of the productions and Frieda Hempel has been secured to originate the role of Ariadne. Grete Wiesenthal will interpolate her dances in the new opera. Seats, at \$5 to \$12.50, are nearly all sold now.

### RIVALRY KEEN AT BRIGHTON.

BROOKLYN, N. Y. (Special).—Busting bronchos in small quarters, not larger than a prize ring, was the gist of a novel feature which made its way to Henderson's Music Hall last week in a sketch called *Cheyenne Days*. The members of the cast, although not actors, were real cowboys and girls and gave a splendid exhibition of the Western sport. The footlights and scenery were never out of danger during the entire performance. *Early Morning Reflections*, with Sager Midgley as the colonel, and *In Old New York*, presented by Harry Beresford and company, were the dramatic offerings of the bill and were well received by the audience.

At the New Brighton the patrons were treated to a bill in which it would be difficult to pick out the real headliner. The most pretentious act was undoubtedly California, an American operetta, with The Suffragette, a one-act farce, played by Franklin Ardel and Ann Walter, a close second. Lyons and Yosco, two traveling Lombard street singers, delighted the audience until the management interfered.

Rivalry was keen between the various headliners at the Brighton Beach Music Hall on last week's bill. Although Irene Franklin was heralded as the feature, and she is undoubtedly entitled to that distinction, Isabel D'Armond, Hilda Hawthorne, T. Roy Barnes, and Bebe Crawford made the clever Miss Franklin work to stay at the head of her class.

A new dramatic sketch, which proved itself a worthy attraction, received its first production at the De Kalb Theatre last week. The Awakening of Lucille is a strong dramatic sketch with an excellent plot. Miss Emily Dodd was seen in the leading part and was capably supported by the rest of her company. Next week Louis Leon Hall and Minna Phillips, strong favorites with Eastern District audiences, will appear in several dramatic sketches.

J. LEROY DABO.

### QUIET DAYS AT THE HUB.

BOSTON, MASS. (Special).—Boston has this week nearly reached the limit of theatrical inactivity. One good musical comedy and a few picture shows of the superior kind and that is about all. As far as amusements are concerned, the town is about as lively as a country railroad station on a hot Sunday afternoon. There is one reviving breeze, however. Little Miss Fix-It, with Alice Lloyd and a clever company, is going along from week to week at the Tremont. Boston likes this bright and clean comedy, and the stay is indefinite.

The stock houses have closed, one of them, however, only temporarily. A few days ago Lindsay Morison announced for July 8 "the biggest stock event America has ever seen." It transpires that this is the engagement of Nance O'Neill as a member of the Morison Stock company at the Majestic. Mr. Morison took off The Third Degree after Tuesday night of last week on account of the extremely hot weather, and to allow for special preparation for Miss O'Neill's coming. The play for next week is *The Fires of St. John*, with others of Miss O'Neill's successes to follow.

Last week Charley's Aunt closed the season at the Castle Square. John Craig and his company will now rest until about Sept. 1, when Mr. Craig will open his fifth season as actor-manager.

The Durbar in *Kinemacolor* at Tremont Temple and Rainey's African hunt pictures at the Park are continuing their remarkable engagements.

An attractive programme of pictures and music is offered at the Bijou, where preparations are in progress for the production next week of Carl Wilmore's new operetta, *The Mardi Gras Ball*.

FORREST IRARD.

### ULL AFTER CONVENTION.

BALTIMORE, Md. (Special).—The theatrical season here came to an abrupt close on the 29th. Most of the houses had been kept open especially to reap a golden harvest from the host of convention visitors. The Aborn forces concluded a successful season of ten weeks at Ford's, after a stay of seven weeks. The Thomas Players left the Auditorium, and the Carlton Opera company gave the last of their Gilbert and Sullivan revivals at the Academy. The Maryland, where cabaret performances are being given, is now without opposition, and it is filled nightly. It is probable that this theatre will remain open for some weeks to come.

Mrs. August Belmont (Eleanor Robson) was one of the interested spectators at the Armory during the sessions of the convention. She was deluged with invitations from Baltimore's 400, and attended receptions, dinners and other entertainments which marked a week of unusual activity. She and Mr. Belmont occupied Captain Emerson's private suite on the top floor of the New Emerson. I. BARTON KREIS.

### BLIND SINGER IN VAUDEVILLE.

Helen Mesow, known as the "blind prima donna of Berkley," made her first appearance on the vaudeville stage at the Orpheum Theatre, Oakland, Cal., last Sunday night. Miss Mesow, who received her musical education in Paris, is a gifted singer and a favorite in society. Her home is in Berkley. She includes in her vaudeville repertoire the "Jewel" song from *Faust*, a selection from *Mlle. Modiste*, and popular ballads.

## Outdoor Amusements

### A SHOWLESS PARK.

Indian Lake Park, on the banks of Indian Lake, Logan County, O., is sadly in need of amusements, according to George D. McVay, The Mirror's correspondent at Bellefontaine. He writes that thousands of people visit the park daily and that "there is a chance for some one to get in on the ground floor with some good shows."

Kinne's one-ring circus drew fair attendance in Herkimer, N. Y., June 21-22.

Buffalo Bill's Wild West and Pawnee Bill's Far East entertained large crowds at the Arpna, Portsmouth, O., June 21. Robinson's United Shows were in Portsmouth 24-25, and the joint attraction at the Driving Park 27, 28 was a Curtiss aviation meet and an automobile show.

The 101 Wild West Ranch visited Boise City, Ida., June 17 and followed a street parade with one performance. There has been no similar event at Boise City since Buffalo Bill stopped there six years ago.

The Ringling Brothers' Circus will celebrate the Fourth at Racine, Wis., while Barnum and Bailey's will be at Bridgeton, N. J.

The Home, Ga., Airdome has been closed for the present because of legal complications. It was doing excellent business.

Large crowds went to Forest Park Highlands, St. Louis, Mo., where the police benefit was held 23-29. The new \$40,000 swimming pool has been exceedingly well patronized. The vaudeville theatre had a very good bill. Strangers in a New Flat, a humorous sketch, by John E. Hawshaw and Grace Avery, proved quite a hit, as did J. F. Dooley's monologue. The Police Quartette from the Second District won applause.

Over 20,000 people attended the performances of Barnum and Bailey's Circus in Hartford, Conn., June 25.

The Pittsburgh, Pa., Hippodrome, Forbes Field, was opened for its fourth season on Monday. The Parrall Sisters and The Old Homestead Double Quartet head the attractions for the opening week.

The Ringling Show, which is now in Canada, will make a swing down through the north central part of the United States in July. The show is dated through Iowa during the middle of August.

### IN CHICAGO THEATRES.

CHICAGO, ILL. (Special).—Theatre managers in Chicago are taking advantage of the continued cool weather by keeping their theatres open. The Quaker Girl did a fine business during the national convention and still remains at the Illinois Theatre. Ready Money is drawing well at the Cort Theatre, with a long run behind it. At the Garrick A Modern Eve continues to interest the public. It is in its tenth week and its proprietors hope to finish out the Summer. Mort H. Singer, the Chicago producer responsible for its presence here, is in Europe looking for another "hit." Officer 666 seems to be good for an all-Summer run at George M. Cohan's Grand Opera House. The Majestic Theatre is open, with high-class vaudeville. Last week Edwin Arden and company headed the bill there in a Western drama, and Elizabeth Murray sang her repertoire of popular songs.

Carnegie Museum Alaska-Siberia motion pictures opened at the Palace Theatre on Monday afternoon for a limited engagement.

White City offers a new ballet, under the direction of Madame Phasay, called *The Bride of the Prairie*. The story of this ballet has to do with Indian nuptial festivities.

July 4 will be celebrated by the White City management on the same principle that prevailed last year. No fireworks or explosives of any kind will be allowed inside the gates. There will be new features in the cabaret performance in the Casino. One of the additions is the engagement of Miss Ethel Kirk, who was the star of Mort H. Singer's musical production, *The Heart Breakers*, last season.

The Kedzie Theatre probably will close for the Summer July 6. The Kedzie Air-dome will offer moving pictures during the warm months and will not attempt vaudeville. The Wilson and Willard theatres are booked almost solid for the next five weeks. These houses will remain open all Summer.

Putting it Over, a farce by Lee Arthur and Frank Hatch, is scheduled to be the first attraction of next season at the Olympic Theatre, and will probably open in August. It was tried out in Atlantic City last May.

H. C. BAKER.

### HIGH DIVER INJURED.

While making his second appearance with the Barkoal Carnival Company, playing at Beloit, Wis., June 24, "Woody" Rice struck the side of a tank after a high dive and strained the ligaments of his back and neck, besides suffering internal injuries. He was assisted from the tank and taken to the Beloit Hospital, where his condition was pronounced serious.

### FIRE PROTECTION IN THEATRES.

(Continued from page 5.)

Manufacturers claim to have films that are fireproof, but there are many that are not.

For what they think is protection, many owners of motion picture theatres have installed metal booths. The trouble with these is that if a fire starts inside of them it soon heats the metal to a pitch where it warps and breaks, allowing the fire and smoke to pour out into the building. The smoke alone is enough to start a panic, and you know Commissioner Johnson said in that Minnow interview two weeks ago how much greater the danger was from panic than from fire.

The real protection comes from a booth made of asbestos, wood, or terra cotta. When the Massachusetts Legislature was looking for a solution of this difficulty several years ago, the Johns-Manville Company prepared a model for them, made with angle iron frame and asbestos lining. They approved this model and passed a law requiring all owners of motion picture theatres to install similar booths. The owners accused us of forcing this on them, but as a matter of fact all we furnished was the model, leaving the market open for any one who wished to make booths from the materials designated. That meant competition, with the man who quoted the best price getting the business.

Connecticut followed with a law, then Pennsylvania, New York, and New Jersey. All adopted designs for booths similar to this. Unfortunately, only Massachusetts and Connecticut have thoroughly enforced the law; they have an advantage in State officers, called chiefs of police, who can enforce the law directly. In New York the law has been enforced only in larger cities, because of the lack of an officer to execute it in other parts of the State. It was supposed that the smaller cities would look after the enforcement, but they have not. In some cases the Fire Marshal has had to take it upon himself to carry out provisions of the law. New Jersey is in the same predicament.

The advantage of asbestos in this model of a booth adopted is that heat never gets to the metal frame on the outside. Asbestos also prevents the electric contact between the machine and metal frame of the booth, which places the operator in danger. The booths have openings only for picture projections and ventilation, and these always close automatically in case of fire. With the operator sliding out and closing the door, everything inside could burn up, and no one else would be the wiser. It has happened several times that fire has broken out in these booths and the audience never knew it. Fires originate, of course, almost exclusively in these houses from the machines. Our firm has kept an accurate account of all occurrences of this kind, and it finds the greatest danger lies in the machines.

In our work to popularize such appliances we have encountered the opposition of many people who say that we are only trying to make business. Naturally, any corporation is looking for business, but we have other ends in view as well, and we feel confident that we have been doing a real service to the public in helping to make the motion pictures safer in at least five States. It is a wonder that the fire insurance men have not discriminated before this in rates against the motion picture theatre men who do not protect the buildings.

Fire Commissioner Johnson, ex-Chief Croker, the New York Board of Fire Insurance Underwriters and others have approved of this booth. The objection to it is the expense; but it pays, like the other good apparatus. Other booths that give protection are made of terra cotta, but they are also expensive to build. In the majority of cases the men who keep better class houses are the men who adopt the latest devices. Many of them announce it on their programmes.

D. H. WALLACE.

### ACTING IN GRAND OPERA.

(Continued from page 7.)

seems to me, allows more latitude for building up emotional climaxes of acting than any other part I can think of. In so many other operas one must curb one's impulse to be as dramatic as it seems possible, so as not to do violence to your own singing or that of some one else, as I said a moment ago. But in *Tosca* everything is planned, prepared, and constructed with astonishing mastery. I believe a great singing actress can satisfy all her vocal and histrionic ambitions in this part. It stands to me as an embodiment of all the dramatic progress opera had made during the last fifty or sixty years. You surely cannot conceive of a performance of it by a singer the sum total of whose artistic assets consisted in the Rossiniian "voice, voice, voice."

MARIE HARPOLD.

### NEW VAUDEVILLE POLICY.

WASHINGTON, D. C. (Special).—There will be an important departure in the presentation of vaudeville at Chase's new theatre, Fifteenth and G streets, Washington, beginning Aug. 19, when the season opens. It will be the abandonment whenever desirable of the hitherto fixed weekly offering of eight acts in a bill. The Washington manager is convinced that the time is approaching when fully one-half of the time of a vaudeville performance will be taken by a dramatic play or musical comedy interpreted by a large company. Many of the Chase's bills next season, it is said, will be made up of four acts, two of which will be along the lines heretofore presented, whereas the other two will consist of more pretentious productions.

JOHN T. WARDE.



# STOCK COMPANY NEWS



MARY BOLAND.

Leading woman with Feely-Durkin Stock. Lakeside, Denver.

## LOUISE GRASSLER STARTS WELL.

LINCOLN, NEB. (Special).—The Barrow-Winniger Players, at the Oliver Theatre, Lincoln, are still breaking records for stock company receipts. Warm weather does not seem to interfere with the patronage in the least. Miss Louise Grassler made her debut as the leading woman of the company in *The Return of Eve*, and won instant favor. According to the Lincoln Star of June 18, she bids fair to become the most popular leading woman Lincoln has ever had, as Arthur C. Howard has won that distinction among leading men. A high standard of excellence has been established in the way of productions under the capable management of John D. Winniger and Frances Grace Barrow. Miss Rose Lamereaux, the new ingenue, made her first appearance with the company last week and appears to have won favor with the local patrons.

VICTOR E. FRASER.

## ROCHESTER WELCOMES GLASER.

Vaughn Glaser returned to the Temple Theatre, in Rochester, N. Y., last week, for his annual summer engagement, and was given an enthusiastic reception in his opening play, *The Witching Hour*. A number of players well known in Rochester are included in the company, among them Fay Courtney, Frederick Kerby, Charles Carver, and James Hester. Others who gave satisfactory performances in the first production were Harrison Steadman, Martin Woodworth, Constance Kenyon, Mabelle Jones, Edmund Roberts, and William J. Florence.

## GONE, BUT NOT FORGOTTEN.

An actor who gave his name at the Paul Scott Agency as Harry E. Allen is among the missing, and nothing has been seen of transportation supplied to carry him to Jacksonville, Fla., where he was to join the Jack Regan-Dorothy Lewis Stock company, playing at the Duval Theatre. Mr. Allen left New York last week, presumably for Jacksonville. Several days after he was due to report at the theatre, Mr. Scott received a dispatch from the management telling of his non-appearance. The matter won't be dropped yet awhile.

## DE WITT NEWING LEASES THEATRE.

DeWitt Newing, at present light comedian of the E. F. Albee Stock company, playing at Keith's Theatre, Providence, R. I., has secured the lease of the Richmond Theatre, Stapleton, S. I., for a term of years, and will open the theatre early in September with a first-class stock company.

## KING-LYNCH STOCK IN BANGOR.

The King-Lynch Stock company closed a successful engagement at the Worcester Theatre, Worcester, Mass., June 29, and opened in the Typhoon at the Opera House, Bangor, Me., on Monday. It is probable that another engagement will be played in Worcester before the end of the summer.

## MARY BOLAND SCORES AGAIN.

DENVER, COLO. (Special).—Mary Boland gave another charming performance last week with the Feely-Durkin Stock Company at Lakeside in *The Great Name*. No more effective piece of acting has been seen in Denver this season. James Durkin also was admirably cast, and other parts were adequately handled. The Tuesday matinees, with tea served on the balcony, are proving exceedingly popular.

At Elitch's Gardens De Witt Jennings as Sir John and Clarence Handysides as the old Hebrew scored emphatic successes in *The House Next Door*. Forrest Winant and Robert Harrison also were conspicuously well suited to their parts. Seven 8 stars is being played this week.

GRANVILLE F. SCHOPPE.

## FIRST PERFORMANCE OF "MISTER BILL."

WORCESTER, MASS. (Special).—Mister Bill, a man, a dramatization of the novel by Albert E. Lyons, was produced by the King-Lynch Players, at the Worcester Theatre, June 24, for the first time. Robert Edeson, who assisted in adapting the story for the stage, and expects to star in the title-role some time next season, was present. Both he and Mr. Lyons were called on for curtain speeches. The play contains no startling novelty, but depends for its interest on a well developed dramatic story of business and love. In the character of Mister Bill, Mr. Edeson will find a congenial role. Edward Lynch and Rose King gave admirable performances.

HOWARD F. SCHOPPE.

## CONVERTS FATHER TO STAGE.

Grace Valentine, the ingenue of the Harry Davis Stock Players in Pittsburgh, Pa., had difficulty in persuading her father that a stage career was just the thing she needed, but in the end she triumphed, and more than that, is converting her parent into a full-fledged dramatist. The father is J. H. Snow, a prominent corporation lawyer, of Minneapolis, Minn. After strongly objecting to his daughter becoming an actress he has become reconciled, now that her professional capabilities have been proven, and has become so taken with the stage that he is working on a muck-raking play dealing with trust abuses. Report has it that Booth Tarkington will assist in writing the drama.

## STOCK OPENS IN TENT.

JACKSONVILLE, FLA. (Special).—The Mabel Paige Stock company opened a four weeks' engagement at Jacksonville, Fla., on the 23d in their canvas theatre. The size of the tent is 85 by 135 feet, affording a seating capacity of 1,200. The stage has a depth of 36 feet and is 35 feet wide. A color scheme of tan and deep red gives an attractive appearance. The lighting is done by electricity. All towns in this neighborhood having electric lighting plants will be visited.

E. O. UDEMARSH.

## JACK LEWIS IS HAPPY.

Jack Lewis, proprietor of the Lewis and Oliver Players, has two companies this summer, one at the Murray Theatre, Richmond, Ind., the other at Indianapolis Park, Columbus, O. The Richmond company, now in its sixth week, is breaking all records for stock in that city, and equal success is meeting the Columbus players, now in their fourth week. Later in the summer Mr. Lewis will play fair dates and for the winter season will place companies in Streator, Ill., and Hamilton, O.

## HARTFORD LIKES "MADAME X."

HARTFORD, CONN. (Special).—The Hunter-Bradford Players at Parsons' Theatre gave admirable performances of *Madame X* last week to large audiences. No better company has played here under the Hunter-Bradford standard. Particular interest was shown in the production of *The Fortune Hunter* by the Poll Stock company, June 25-29, owing to the popularity of Winchell Smith, the author, who is a native and resident of Hartford.

A. DUMONT.

## NEW PLAYS FROM EUROPE.

PROVIDENCE, R. I. (Special).—Successful plays recently brought from Europe by the Messrs. Shubert will be performed at the Opera House in Providence, R. I., for a brief season that opened July 1 with *Cousin Babsy*. Other plays announced for coming weeks are *Marriage in Sport*, *Belle of the Bath* and *Samples*. The company includes Flavia Arcaro, Louise Mink, Anna Wheaton, and other well-known players under the direction of Gilbert Clayton.

H. F. HYLAND.

## NEW YORK CITY STOCK COMPANIES.

The Manhattan Opera House Stock company terminated a successful season of two hundred and seventy-two performances with a capital presentation of *The Third Degree* last week. Bernard McOwen, William Riley Hatch, Irene Oehler, Harriet Ross and the rest of the cast earned much applause. The same company will begin another season on Aug. 5.

William Fox's Academy of Music Stock company played again at Fox's Theatre last week, reviving *The Woman in the Case* in excellent style. Priscilla Knowles was very successful in the role originated by Blanche Walsh, and her admirable support included Theodore Friesen, William H. Gerald, Robert Vaughan, Jack Bennett, William H. Evans, Marie Curtis, Kate Blanck, and Angela McAvill. This week, *The Christian*.

The Play Without a Name, produced by Cecil Spooner's Stock company at the Metropolis Theatre, was reviewed in our last issue. This week *Tempest* and *Sunshine*—not the vaudeville team, but a dramatization of Mary J. Holmes's novel. Next week, *Rip Van Winkle*, with Howard Lang as Rip, preceded by *A Girl in Pawn*, by Cecil Spooner.

The Prospect Theatre Stock company offered *Sapho* capitally, Irene Timmons in the title-role and Paul McAllister as Jess giving notable impersonations. Others in the cast, all successful, were Harmon MacGregor, John Davies, Henry Crosby, Cecil Owen, William Walsh, Elbert Benson, Mary Garrett, Margaret Lee, Delta Marsden, Madelyn Delmar, Carrie Florence, and Florence Carrere. This week, *Hell Hath No Fury*, a new play by Cecil Owen and Charles W. Bell.

For the first time since the Corse Payton Stock company has occupied the West End Theatre, Corse Payton himself was included in the cast last week, when *The Commuters* proved to be a popular offering. Selecting the character of Sammy Fletcher, Mr. Payton acted with a fund of good humor that his admirers enthusiastically appreciated. Other favorites were Eda Van Luke, Jimmie Jimeson, William A. Mortimer, Claude Payton, and Frank Armstrong. St. Elmo this week.

TAMMONT.—The Corse Payton Stock company ably presented *The Deep Purple* last week. The cast was most happily selected and the players seemed to enjoy as genuinely as did the audience their excursion into crookland. The actors were Rogers Barker, Carroll Daly, W. A. Whitecar, Joseph Garry, Arthur Jarrett, John Blanchard, P. S. Barrett, Elmer Thompson, Mae Desmond, Gertrude Maitland, Sue Fisher, Constance Glover, and Lillian Warren. The Charity Ball this week.

## NANCE O'NEIL IN STOCK.

BOSTON (Special).—Not long ago Linda May Morison, who is conducting a summer stock season at the Majestic, in Boston, announced for July 8 "the greatest stock event America has ever seen." The mystery was darkly guarded for a few days, but it is now announced that next week Nance O'Neil, who has been a prime favorite in Boston since the season a few years ago when she was "discovered" here, is to be a member of Mr. Morison's stock company. The *Third Degree* was taken off after Tuesday of last week to allow for special preparations for Miss O'Neil's engagement, which will open with *The Fire* of St. John. *FORREST ISARD*.

## WHALOM COMPANY OPENS.

FITCHBURG, MASS. (Special).—At the Whalom Park Theatre, Fitchburg, Mass., the Whalom Opera company opened its season last Saturday in *The Isle of Spice*. The company was welcomed by a large audience. Joe Monahan is the managing director. Richard Kieslering is the musical director, and prominent in the company are Billie Clifton, Bobbie Mack, Lyndon Law, Osborn Clemson, George Ogle, Marjorie Mack, Marie Horgan, and Bertine Farnsworth.

C. SCOTT WOODS.

## BEST HOUSES OF SEASON.

SCRANTON, PA. (Special).—The Poll Stock company at Scranton, Pa., drew the largest houses of its season last week, playing *Mother*. Lillian Bayer, in the title role, was the bright star of the play, with George Webb a close second in point of popularity. Thomas F. Swift, James L. O'Neill, Marquerite Johnson, and Annie Gridley merit special mention. Paul and Florence Perrit, imported for this occasion, were excellent.

C. B. DERNAN.

Edna May Spooner and her capable stock company are still crowding the Orpheum Theatre, Jersey City, N. J., where they are appearing in two short plays a week. A *Matrimonial Tangle* was a delightful act and Miss Spooner, Arthur Behrens, and Harry Fisher appeared to ad-



IZETTA JEWEL.

Leading woman of the Poll Stock, Washington, D. C.

vantage. *My Wife's Husband* was capitally rendered June 24-26. The *Sultan's Daughter* 27-29. The vaudeville acts are excellent. Miss Spooner and her company hold a stage reception every Thursday afternoon.

The Hudson Players appeared in *The Seven Sisters*, at the Hudson Theatre, Union Hill, N. J., June 24-29, to capacity at each performance, and gave a very snappy rendition of the comedy. The individual efforts of the cast were heartily applauded. The part of the widow was admirably acted by Alice Butler, and she received valuable support from Ione McGrane as the oldest daughter, Margaret Green as the fourth daughter, John Moran, Paul R. Everitt, Lynn Overman, Felix Krebs, and Arthur Young. *The Day* July 1-6.

Sidney Ayres, playing leads with the stock company at the new Heilig Theatre, Portland, Ore., has written a playlet entitled *Under Burning Skies*, that he will appear in this Fall on the Orpheum circuit. It is a story of desert life in Arizona and deals with the experiences of four characters.

O. D. Woodward distinguished himself in the production of *Glorious Betsy*, given by the Eva Lang Stock company at the Willis Wood Theatre, Kansas City, Mo., last week. Ben Roberts, who had been cast to play the part of Napoleon, was taken ill the day before the first performance, and Mr. Woodward was called on to fill his place. With only twenty-four hours to which to get up in the part he acquitted himself admirably.

De Witt Newing, of the Albee Stock company, will become an actor-manager this Fall. He has purchased a theatre in New York State which he intends to manage.

Frank Livingstone will be stage director at the College Theatre, Chicago, next season. This house will be opened about Sept. 1 under the direction of Peck, Galtis and Sackett. Mr. Livingstone was stage director at the Warrington Theatre, Oak Park, and prior to that was located at the Music Temple for a number of years.

The Malley-Dennison Stock, playing at the Van Curle Opera House, Schenectady, N. Y., has established a large following. The *Gambler*, presented last week, drew the biggest houses of the season.

Shirley Lawrence, of the Marion Opera company, Trenton, N. J., whose engagement to a rich New York banker was announced last week, was the feature of the production of *The Red Mill* given last week.

Florence Stone has succeeded Marjorie Blinn as leading woman with the Orpheum Players at the Orpheum Theatre, Salt Lake City, Utah. Playing with Willard Mack in *The Spendthrift*, she made a favorable impression.

Severin De Deyn has gone to Pittsfield, Mass., to direct the Empire Stock company at the Empire Theatre, in that city, and to play leads. Etta Deinias has been engaged as second woman.

Ida Adair, the new leading woman with the Poll Stock company in Bridgeport, Conn., has become popular in two works. As *Laura Marlock* in *The Hard Way* she scored a marked success.

Other Stock Notes on page 18.

## STOCK COMPANY NEWS

Continued from page 17.

## INGERSOLL GOES ABROAD.

William Ingersoll, having closed a season of fifty-four weeks in stock at the Chestnut Street Theatre, Philadelphia, will spend the summer abroad, accompanied by



WILLIAM INGERSOLL.

Leading Man of the Orpheum Players. Philadelphia

his wife. They will sail on the *Vaderland* July 6, and after a stay of four weeks at Baden Baden, will make an automobile tour of Switzerland and the Tyrol, returning to America in time for Mr. Ingersoll to resume his position as leading man at the Chestnut Street Theatre Sept. 16.

## WITH NEWARK COMPANIES.

NEWARK, N. J. (Special).—The Corse Payton Stock company presented *The White Sister* at the Orpheum, Newark, June 24-29, to the usual crowded houses. Clifford Stork as Captain Severi gave a splendid performance. Mabel Brownell was delightfully sweet as Giovanna and Lee Sterrett gave a forceful and evenly balanced impersonation of Saracinesca. Mary Cunard as the revengeful Countess was excellent, as were Harry B. Roche as Doctor Pieri, Edward Van Sloan as Basil, Mabel Estelle as the Fortress. Margaret Ralph as Madame Bernard, S. K. Fried as Bresca, and Robert Livingston as Lieutenant Severi. Mary Cunard and Sadie Radcliffe, two favorite members of the Payton company, are now taking their summer vacation.

The Olympic Park Opera company presented *Patience* at Olympic Park, June 24-29. The principals in the cast were Frank Deacon, Russell Lennon, Overton Moyle, Stella Tracy, Ann Tasker, Peggy Wood, and Lucille Saunders. The attendance at performances is rapidly growing.

The Margaret Keene Stock company presented *Trilby* at Electric Park last week. Miss Keene again commended herself by her pleasing personality and sympathetic acting.

GEORGE S. APPLBOAT.

## TWO INTERESTING PLAYS.

WASHINGTON, D. C. (Special).—The Columbia Players distinguished themselves at the Columbia Theatre 24-29 in *The Climbers*. The cast was an extensive one, giving employment to every member of the large company. As Mrs. Sterling, Frances Nelson was admirable. Another conspicuous success was the portrayal of the disagreeable role of Richard Sterling by Willard Robertson. Edwin H. Robins, Julia Blane, and Violet Heming were other important players. *The Wrong Mr. Wright* is being played this week.

A creditable performance of *Alas Jimmy Valentine* was given by the Poll Players at Poll's 24-29. In the leading role A. H. Van Buren contributed another distinct success to the many he has scored since the season's opening. Detective Doyle, in the hands of Mark Kent, was an impressive characterization. Letta Jewell's *Rose Lane* was delightfully engaging. This week, *The Fourth Estate*.

JOHN T. WARDE.

## BLANCHE SHIRLEY GOING ABROAD.

After an engagement of fifty-seven weeks, the Richmond Stock company closed its season at Rand's Opera House, Troy, N. Y., last Saturday night, playing *Brewster's Millions*. Blanche Shirley, leading woman of the company, who has not missed a performance during the entire engagement, will go abroad for a vacation.

## JESSIE BONSTELLE IN DETROIT.

Jessie Bonstelle concluded her annual stock season at the Star Theatre, Buffalo, N. Y., June 22, and opened at the Garrick Theatre, Detroit, Mich., on June 24, for the remainder of the summer. A new company, headed by Norman Hackett, and under the direction of Miss Bonstelle, has settled in Buffalo for an engagement of ten weeks. It opened on the 24th in *The Witching Hour*, and met with the general favor. Besides Mr. Hackett, the company includes Harriet Worthington, Florence St. Leonard, Alice Seymour, Maude Bari, Isabel O. Madigan, Dodson Mitchell, James Ashley, Hugh Dilman, Robert Smiley, Le Roy Clemons, Herman Vedder, and Frank Craven as director.

## JEAN MURDOCH QUILTS IN HASTE.

SYRACUSE, N. Y. (Special).—Jean Murdoch, leading woman of the Ralph Kellard Stock company since its organization, literally jumped her job and the stage at the same time, June 22, when she was assisted over the footlights at the beginning of the second act of the performance of *The Fourth Estate*. Internal friction in which Miss Murdoch and Ralph Kellard played the leading parts is said to be one cause of the trouble, and another is that Miss Murdoch was not assigned the part of *Frisco Kate in The Deep Purple*.

Miss Murdoch received her discharge and was fined \$125 for unprofessional conduct.

E. A. BRIDGMAN.

## PRAISE FOR MISS EVERMAN.

Minnie Everman, prima donna with Zinn's Musical Comedy company, now playing at Margarita Theatre, Bureka, Cal., has been receiving very flattering press notices for her performances in *Teese Weesey*. The musical hit of the show is said to be "Some Day," as sung by Miss Everman and George Best, the leading man of the company.

## CABBAGES AND KINGS.

O. Henry's *Cabbages and Kings*, dramatized by Hugh Ford and Joseph Medill Patterson, is being produced for the first time by the Alcazar Stock company at the Alcazar Theatre, San Francisco, Cal., this week. Originally it was announced for production last week, but that more time might be given to rehearsals a postponement was thought advisable.

## REST FOR PICKETT STOCK.

The Pickett Stock company closed last week in Little Falls, N. Y., after a season of forty-five weeks. It was the tenth consecutive year that the company has been successfully operated. Early in August the company will reopen and play as far south as Key West.

## STOCK BILLS THIS WEEK.

The following stock bills outside of New York are reported by Darcy and Wolford for the week of July 1-6:

Albany, N. Y., Hermanus, Our New Minister.

Bridgeport, Conn., Poll's, The Three Twins.

Buffalo, N. Y., Star, Gentleman of Leisure.

Bangor, Me., Opera House, Typhoon.

Colorado Springs, Colo., Opera House.

Blue Mouse.

Columbus, O., Hartman, In Fifty Years.

Columbus, O., Olentangy, Seven Days.

Dayton, O., Fairview, Heir to the Hoorah.

Detroit, Mich., Garrick, Nobody's Widow.

Denver, Colo., Elitch's, Deep Purple.

Hartford, Conn., Poll's, Mrs. Wiggs of the Cabbage Patch.

Hartford, Conn., Parsons's, Our Wives.

Indianapolis, Ind., Murat, A Night Off.

Jacksonville, Fla., Portable, A Good Fellow.

Kansas City, Mo., Willis Wood, Deep Purple.

Los Angeles, Belasco, On the Quiet.

Los Angeles, Burbank, Barbarosa.

Lincoln, Neb., Oliver, D'Arcy of the Guards.

Long Island, N. Y., Hill's, Arizona.

Minneapolis, Minn., Shubert, The Lottery Man.

Montreal, Can., Francois, Our New Minister.

New Orleans, La., Dauphine, Woman Against Woman.

New Haven, Conn., Poll's, Over Night.

Newark, N. J., Orpheum, Romeo and Juliet.

Niagara Falls, International, Alias Jimmy Valentine.

Oakland, Cal., Ye Liberty, Typhoon.

Ottawa, Can., Colonial, A Circus Girl.

Ottawa, Can., Dominion, Arizona.

Ocean View, Casino, Belle of Richmond.

Philadelphia, Pa., Chestnut Street, World and His Wife.

Pittsburgh, Pa., Grand, What Happened to Jones.

Providence, R. I., Empire, Pals.

Portland, Me., Cape Cottage, Beverly of Graustark.

Rochester, N. Y., Temple, Uncle Tom's Cabin.

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St. Louis, Mo., West End, Blue Mouse.

Schenectady, N. Y., Van Curier, Brewster's Millions.

Syracuse, N. Y., Wisting, The Crisis.

Syracuse, N. Y., Empire, Easiest Way.

Salt Lake, U., Orpheum, The Conqueror.

Trenton, N. J., Broad Street, Third Degree.

Utica, N. Y., Majestic, Mother.

White Plains, N. Y., Newell, Seven Days.

Wilkes-Barre, Pa., Poll's, Third Degree.

Wildwood, N. J., Blaker's, Dairy Farm.

Wilmington, Del., Brandywine, What Happened to Jones.

Washington, D. C., Columbia, Wrong Mr. Wright.

Washington, D. C., Poll's, Fourth Estate.

Youngstown, O., Grand, The Wolf.

Long Beach, Bentley Grand, Blue Mouse.

## CLAUDE DANIELS RETIRES.

NIAGARA FALLS, N. Y. (Special).—With the final performance of *The Deep Purple* by the Appell Stock company at the International Theatre, Niagara Falls, N. Y., on Saturday, Claude Daniels, who has been leading man since the opening of the season last February, retired from the company. Last Friday members of the Order of Moose, to which Mr. Daniels belongs, attended in a body, and Organiser O'Brien gave the actor an emblematic watch fob. After the performance the entire company was entertained at the Moose home. Emily Lascelles, who played *Frisco Kate* in *The Deep Purple*, was given many bouquets during the week, one gift coming from the stage hands.

This week the Appell company is presenting *Alias Jimmy Valentine*, which introduces Frank T. Charlton, the new leading man. Marcella Hamilton is adding to her popularity in the part of Rose Lane. Madame X is underlined for the week of July 8, with Miss Hamilton in the name part.

C. NICK STARK.

Helen Grace, who recently closed a long stock season at Halifax, N. S., is spending a part of her vacation at Niagara Falls, N. Y.

Anna Denslow, of Brooklyn, and Charles Foster, of Philadelphia, both members of the Paul Burns Stock company at Lancaster, Pa., were married in Lancaster last Saturday.

Robert Wayne, for two years leading man with the Poll Stock company at Scranton, Pa., accompanied by his wife and small daughter, spent a few days last week with Mr. and Mrs. G. A. Bisette, Quincy Avenue, Scranton. Mr. Wayne is now one of the Orpheum Players at the Chestnut Street Theatre, Philadelphia, and this week is appearing in *The World and His Wife*. In August he will join the William A. Brady forces, to go on the road with one of the Bought and Paid for companies.

Frank Macarthy, who has been touring the Southwest with his National Stock company, has closed a successful season, and is at home at Beloit, Wis., for the summer.

The Lincoln Park Opera company opened its summer season at the Lincoln Park Theatre, Fall River, Mass., last week, in *The Maid of Japan*. J. W. Gorman is the manager and in the company are J. K. Murray, J. E. Dunne, James Murray, Fred Wright, Frank Crossman, Theodore Dunne, Hazel Jordan, and Adelaide Stearns.

John Rohan, whose home is in Holyoke, Mass., is a big favorite at the Mountain Park Casino, in that place.

Robert Gleckler and Thais Magrane have become favorites with patrons of the Harry Davis Stock Players at the Grand Theatre, Pittsburgh, Pa. Mistress Nell, last week's offering, was a particularly popular programme. What Happened to Jones is being played this week, and Captain Swift is announced for next week. The supporting company is well balanced.

Joseph R. Granby has been especially en-

gaged to play Blurton in the production of *Our New Minister*, being given by the Lewis C. Cody Stock company in Mount Vernon, N. Y., this week.

Albert Terflinger, a young Washington actor, who recently closed an engagement with the Cleveland Players, has joined the stock company at Poll's Theatre, Washington, and made his initial appearance last week as a newspaper reporter in *The Fourth Estate*. His stage name is James Duncan.

## ENGAGEMENTS.

Colonel J. Leslie Davis, to represent the United Play Company thirty days ahead of *The Lion and the Mouse* (Western). Edwin Percival, with the company.

Adela Hughes and Charles T. Del Vachio, for *The Third Degree*.

Minnie Radcliffe, for the Grace Hayward Associate Players, opening at the Warrington Theatre, Oak Park, Ill., on Aug. 31.

Albert Hart and Emma Janvier, for *The Girl from Montmartre*.

Harry Mack, to go in advance of Hugo B. Koch in *The City*.

## CURRENT AMUSEMENTS.

Week ending July 6.

CASINO—Closed June 29.

COLUMBIA—The Merry-Go-Rounders—4th week.

COMEDY—Banty Pals the Strings—39th week—844 to 852 times.

FOX'S—Academy Stock co. in *The Christian*—12 times.

GAINTY—Officer 868—23d week—180 to 197 times.

GLOBE—The Rose Maid—11th week—83 to 90 times.

HAMMERSTEIN'S ROOF—Vaudeville.

KEITH'S UNION SQUARE—Vaudeville.

MANHATTAN OPERA HOUSE—Closed June 29.

METROPOLIS—Oscar, Spooner, Stock co. in Teasest and Sunshine—10 times.

NEW AMSTERDAM—Closed June 29.

PLAYHOUSE—Bought and Paid For—41st week—344 to 357 times.

PROCTOR'S FIFTH AVENUE—Vaudeville.

PROPHET—Stock co. in Hell Hath No Fury—10 times.

THIRTY-NINTH STREET—Closed June 22.

TREMONT—Stock co. in The Charity Ball—12 times.

VICTORIA—Vaudeville—Matinee.

WEST END—Corse Payton Stock co. in St. Elmo—12 times.

WINTER GARDEN—Closed June 29.

ZIEGFELD MOULIN ROUGE—A Winsome Widow—15th week—94 to 101 times.

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## ROAD AND REPERTOIRE

### OVERWORKED CANADA.

Judging from the following letter received by THE MIRROR from Della Pringle, traveling companies contemplating a tour of Canada next season need not expect to grow fat at the hands of the Canadians. She writes:

EDMONTON, ALTA. CAN., June 17, 1912.

Editor New York Dramatic Mirror:

DEAR SIR—I thought perhaps, as there are so many companies contemplating a tour of Canada next season, a few lines from me would not come amiss. We have been in Canada since last October. We found the small towns very bad and showed to death, three and four attractions a week playing towns of less than two thousand inhabitants, at big prices, and all of them starving. The large cities, like Edmonton, Calgary, Regina and Saskatoon, are good, as these towns are all booming and full of Americans. Some of the small towns are composed of foreign populations, and are no good for shows coming from the States. We have done mighty well in stock here in Edmonton. This is our twenty-eighth week. It is a fine city, as up to date as any American city, and we have had splendid weather. The climate is about the same as that in Iowa, only more sunshine. The days are very long now. It doesn't get dark until 11 p.m. and is daylight at 5:30 a.m. The baseball games are not called till 7 o'clock. The members of our company go down and see seven innings, and get back in time to make up and appear at 8:45.

(Signed) DELLA PRINGLE.

### LAWRENCE HAS BIG PLANS.

John Lawrence, proprietor, manager and leading actor of the Lawrence Stock company, has opened his seventh season under canvas, playing in Cincinnati, O., in a tent equipped with the scenery and properties used by the Olympic Stock company at the Olympic Theatre last year. These provide exceptional facilities for adequate staging. Music by a fifteen-piece band has come to be a popular feature of the entertainments offered by Mr. Lawrence. Last week inmates of the House of Refuge and the Children's Home in Cincinnati were guests of the company. Mr. Lawrence writes the plays he produces, and in the Fall will send several companies on the road. The Sunset Trail opens on the Stair and Haven circuit, and Goldie Beach (Mrs. John Lawrence) will be featured in The Western Girl company, opening on the coast. How Women Live is booked for first performances in Cincinnati, with Mildred Austin featured. Mr. Lawrence will head the company to play The Road Up the Mountain, in Detroit, Mich., on Labor Day.

### HONOR FOR MISS ANGLIN.

Mr. JOHN, N. B. (Special).—Margaret Anglin is being highly honored in Canada these days. Lieutenant-Governor Wood occupied a box at a performance of Green Stockings that was played at the Opera House in St. John, N. B., July 1-3, and the Duke of Connaught has allowed the use of his name as a patron of Miss Anglin's Maritime Province tour. In every town visited audiences have been large, even at advanced prices. Miss Anglin has retained her original company, including H. Reeves-Smith, Wallace Widdicombe and Gertrude Hiltz. K. C. TAPLEY.

### EDYTH TOTTEN'S COMPANY.

The tour of Edyth Totten in the New England comedy drama The Volunteer Parson, under management of J. R. Grainger, will begin Aug. 26, on the Stair and Haven circuit. Miss Totten's company will include Frank MacMunn, Charles L. Griffin, Charles Kyle, Roy Templeton, Walter DeLuna, John B. Vaughan, Lewis Dildene, Charles Williams, Jack Davidson, Del Louis, Estelle Sprague, Orla Lee, Mary Band, Lillian Grant, Jane Davis, Marie Vaughn, Louise DeLuna, Lillian Green, and Willie Moulan.

### CHAIN OF THEATRES COMPLETE.

The coming season will find more traveling companies in Florida than have been there in any previous year. If the many new theatres recently completed, or nearing completion are to be occupied. Of particular importance is the chain of theatres, booked by Charles A. Burt, between northern Florida and Key West. With new accommodations for theatrical productions in Fort Pierce, Miami, West Palm Beach and Cocoa, the loop is unbroken.

### NEW FIRM OF CORT AND PYPER.

SALT LAKE CITY (Special).—John Cort, during a recent visit to Salt Lake City, completed the details of an arrangement with George D. Pyper, whereby the historic Salt Lake Theatre comes under their control Sept. 1. The name of the new firm will be Cort and Pyper. No change will be made in the building. High grade attractions controlled by Mr. Cort will be booked. C. E. JOHNSON.

### FORT PLAIN'S FIRST OPERA.

FORT PLAIN, N. Y. (Special).—The New York Grand Opera company in Verdi's La Traviata gave residents of Fort Plain, N. Y., their first taste of grand opera at home June 24, and the attendance was gratifying. The company of fifty people was recruited from members of the Metropolitan, Chicago, Philadelphia, and Boston opera companies, and the Arbeau company of Mexico City. Mario Hediger was conductor. Among those in the cast were Madame Emilia Leonalli, William Giuliani, Madame Prati, and Madame Maggi.

W. W. O'CONNOR.

### CATARACT THEATRE OPENED.

NIAGARA FALLS, N. Y. (Special).—The Cataract Theatre, managed by A. C. Haymen, was opened June 24 with W. D. Fitzgerald's musical comedy company in The Belle of New York. It is a handsome building, modern in construction and elaborately decorated. It will be booked by Klaw and Erlanger and affiliated concerns. S. Hirsch.

### NEW COMBINE FORMED.

I. Weinberg, manager of the new Lyric Theatre, Lexington, Va., and M. L. Hoffheimer have been incorporated to manage the Majestic Theatre, Danville, and the Academy of Music, Petersburg, Va. Bookings will be made through Charles A. Burt's Southern Theatre circuit.

John Cort, who is in San Francisco, Cal., for month's vacation, states that the company now presenting Gilbert and Sullivan revivals will appear at the Cort Theatre, San Francisco, during the coming season.

Arthur Morley, of Steubenville, O., has succeeded the late William L. McCray as manager of the Maryland Theatre, Cumbria, Md.

Kryl's Band, booked by the Redpath Lyceum Bureau, of Chicago, for the Austin Opera House, Elgin, Ill., for June 14, failed to play that date, and caused considerable trouble and annoyance to the managers in consequence. The notification which the Redpath Lyceum Bureau mailed failed to reach the managers.

Word comes from The Minnow correspondent in St. Paul, Minn., that the Summer theatrical season is the dullest experienced in twenty-two years. All of the larger theatres are dark, except the Empress, where S. and C. vaudeville is attracting large audiences. The Metropolitan, which is being redecorated, will be opened for the regular season Aug. 25 with Louisiana Lou. The Orpheum will be reopened Aug. 11.

Willard G. Stanton, advance man for the Downing Stock company last season, has been engaged by Harry Katz, of Lynn, Mass., to manage the Cummings Theatre, Fitchburg, Mass., the coming year.

Small fires caused the temporary closing of the Lyric and Palace theatres, Youngstown, O., last week. Damage in both instances was slight.

The Princess Musical Comedy company, under the direction of Wallace Brooks; opened at the Princess Theatre, Ft. Dodge, Iowa, June 24. Mr. Brooks is a member of the well-known family of acrobats and dancers. Among those in his company are Cecil Summers, Fred Guillard, Eddie George, Helen Gordon, and Annabel Neilson.

During an electrical storm at Portsmouth, O., June 21, the roof of the Casino, Millbrook Park, was struck by lightning. Nobody was hurt.

The June Agnott company began, on June 24, a fortnight's engagement at the Rustic Theatre, Electric Park, Albany, N. Y., presenting Wedded and Parted and The Rose of Virginia. Miss Agnott's support includes Kathryn Sheldon, Laura Stone, Edgar Darrell, Joseph D. Clifton, Neil Barrett, Joseph F. Belmont, Ralph Marthy, and John C. Fenton.

Three players were engaged recently, through the Paul Scott Agency, to appear in The Confession. George Manning will play the French Canadian, Adelyn Bushnell will act Rose Lane, and S. A. Jackson is to portray Tom, the juvenile role. Two companies are being formed.

For one of the Graustark companies Janet Waldorf has been secured, through the Paul Scott Agency, to play Princess Yvette, Laura Stone to appear as Countess Dagmar, and Neil Barrett as Dan Glass. N. J.

### NEW THEATRES.

A new theatre, to seat about 900, is being erected at Conway, Ark., to be completed in October. It will be booked through the American Theatrical Exchange.

The contract for the new Orpheum Theatre, Salt Lake City, has been awarded to James Stewart and Company, the agreement calling for \$387,000 expenditure. The building will be of steel, concrete and terra cotta. It will be 86 by 257 feet in size, and is to be ready for occupancy Nov. 1.

The Windsor Theatre, now in construction at Windsor, Can., will be opened about Oct. 1 under management of J. M. Ward.

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Hans Neust, German peasant actor, died recently in Munich, aged seventy-four years. For more than forty years he played in all the capitals of his native country and received many decorations. His last engagement was at the Gaertner Platz Theatre, Munich.

### In Memoriam.

GILBERT.—In loving memory of my dear mother, Kate Gilbert, June 27, 1912.

KATE BONNINGTON.

## AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "News of Stock Companies," "Road and Repertoire," "Gossip," "Reflections," "Outdoor Amusements," "Amateur Notes," "Vaudeville," Etc.

### ARKANSAS.

**HOT SPRINGS.**—HEAD'S AIRDOME: Galvin Musical co. 17-22 in The Bell Boy, Little Miss Mix-Up, and Two Masquanders; pleased capacity. Same co. 24-29.

### CALIFORNIA.

**LOS ANGELES.**—MAJESTIC: Kolb and Dill in The Girl in the Train. Second crowded week. Packed houses still continue.—BELASCO: Stock co., with Lewis S. Stone, in The Man Between, 17-23, to splendid houses. Farewell appearance of Mr. Stone in The Great Name 24-30.—BURBANK: Stock co., with Laurette Taylor, in Peg o' My Heart. Fourth week 16-22, to packed houses. Fifth week 23-29.—LYCEUM: Fisher's Follies co., with May Boley and Bob Lett, in The Man Who Owns Broadway 16-22. Good houses.

JOHN W. CARLTON.

**OAKLAND.**—LIBERTY: Bishop's Players presented A Bachelor's Romance June 17-23; fine production to capacity houses. —THE COLUMBIA: The Columbia Stock co. in In Mummy Land 16-22; performance and attendance fair. —THE ORPHEUM: Fine vaudeville bill 16-22; Sidney Ayres in modern sketch the feature.

LOUIS SCHEELINE.

**SAN FRANCISCO.**—COLUMBIA: Helen Ware in The Price June 17-20; business good; pleased. —ALCAZAR: The Deep Purple ended second week 23; good business. —CORT: Durbar in Kinemacolor; two-hour entertainment. —THE SAVOY: Carnegie Museum Alaska-Siberian motion pictures continuing. —ORPHEUM: The Mountain Ash Male Quartette. —EMPEROR: Paris by Night. —PANTAGES: Arnold's Leopards; all week ending 23; big business.

### COLORADO.

**COLORADO SPRINGS.**—OPERA HOUSE: James Hawley Stock co. June 17-22, in Old Heidelberg, to good business. Hello, Bill, 24-30. —BURNS THEATRE: Summer Stock in Fortune Hunter 24-30. Lily 1-8. Fifty-five Minutes from Broadway 8-15. —SAVOY: Vaudeville and motion pictures 1-8; May and Brown, music and comedy; Frances Archer, comedienne. F. P. WELLS.

### CONNECTICUT.

**BRIDGEPORT.**—POLI'S: The Easiest Way, June 24-29, showed excellent work by Ida Adair, Wilson Melrose, and William Macauley. Three Twins 1-6, with augmented cast and orchestra. —ITEMS: Barnum and Bailey Circus played 28 to home-town enthusiasm and business.

WILLIAM PERRY HOPKINS.

### FLORIDA.

**JACKSONVILLE.**—DUVAL: The Beggar Lewis co. in Honor, June 20-22; fair business. Same co. in The Spendthrift 23-24; well played to good business. Margaret Neville, who has just joined the co., deserves special mention. —ORPHEUM: Nettie Carroll Trio, tight wire; Davis, Allen and Davis, comedy skit; Loa Durbyelle, shadowist; Ross and Shaw, musicians; Eulie, singer, 16-23; good business.

E. O. UEDMANN.

### IDAHO.

**BOISE CITY.**—PINNEY: Season closed June 18 with well patronized performance of The Flirting Princess. State Chautauqua 20-22. —ORPHEUM: Le Moine Stock co. is drawing good houses.

J. H. TWOOCOP.

### ILLINOIS.

**CHICAGO.**—ILLINOIS: The Quaker Girl continues to good business. —CORT: Ready Money remains a favorite. —GARRETT: A Modern Eve may remain all summer. —COHAN'S GRAND OPERA HOUSE: Officer 666 apparently good for many weeks. —MAJESTIC: Vaudeville.

H. C. BAKER.

### INDIANA.

**ANGOLA.**—CROXTON OPERA HOUSE: Ralph Richards' vaudeville co. June 20-23; good performance and business.

GEORGE W. KENNEDY.

**INDIANAPOLIS.**—SHUBERT MURAT: Murat Stock co. was well received in The Witching Hour June 24-29. —ITEM: Gentry Brothers' Dog and Pony Show drew large crowds 17-22. PEARL KIRKWOOD.

### IOWA.

**FT. DODGE.**—PRINCESS: The Princess Musical Comedy co., under the personal direction of Wallie Brooks, opened in The Tourists June 24 to big business. Company

gave good satisfaction. —AIRDOME: Fraser Stock co. gave excellent performances in The Avenger 24-29.

LILLIAN M. BANKS.

**DUBUQUE.**—AIRDOME: Garside Stock co. June 17-19; Ocean to Ocean 20-22. Dora Thorne; drew good houses. —UNION PARK THEATRE: The Three Hiltons, General Lew Wells, Jennings and Renfrew, and Signor Herbert De Veau, 17-22; did good business.

L. G. HURD.

### KANSAS.

**FORT SCOTT.**—AIRDOME: The Alton Players did good business in spite of bad weather June 17-22. Plays given: A Child of the Circus, Cleo, From the Underworld, Bonita, The Girl Thief, and East Lynne. The Graham Stock co. opened 24 for one week.

W. PRAGER.

### KENTUCKY.

**HENDERSON.**—PARK: Guy Hickman Stock co. June 17-22; good business; pleased. Plays: Sweetest Girl of All, Marriage of Elizabeth, The Thief Catcher, The Derby Winner, Swamp Angel, Midnight in Chinatown. —ITEMS: The Nickelodean, moving picture house, has been purchased from Hayes and Son by J. Stanley Speeher. —The Savoy (formerly Alhambra) has been opened by Behrens Brothers, of Evansville, Ind.—An Airdome has been opened by Deford McFadden, of Paris, Tenn.

**BOWLING GREEN.**—OPERA HOUSE: Vaudeville and motion pictures continue to draw big houses. "Cy" Rinehart, Washer Brothers, and Madame Hansen, June 17-22. —Park Dramatic co., under canvas, 17-22, to fair business. Such plays as The Round-Up and The Man Who Dared were presented.

### MAINE.

**BELFAST.**—COLONIAL: Jordan Brothers, Jugglers; Dayton and Edwards, comedy sketch; Nestor and Delburg, song and dance; motion pictures, June 24-29. Murray Stock co. 1-6. F. T. CHASE.

**BANGOR.**—OPERA HOUSE: The King-Lynch Players opened 1 for a Summer season. The Typhoon 1-6.

GEORGE W. ROYALL.

### MARYLAND.

**BALTIMORE.**—Aborn Opera co. at Ford's, Thomas Players at the Auditorium, and the Carlton Opera co. at the Academy closed 29 after big convention week business. —MARYLAND: Cabaret performances continue to large audiences.

I. BARTON KREIS.

**ANAPOLIS.**—COLONIAL: Ray Bush's Metropolitan Minstrel Maids and moving pictures to capacity business June 24-29. —THE LYRIC: Motion pictures.

W. E. HOLIDAYKE.

**CUMBERLAND.**—MARYLAND: John B. Oliver's Players in musical comedy June 17-22 pleased good business. Vaudeville and pictures follow for an indefinite period.

### MASSACHUSETTS.

**FALL RIVER.**—ACADEMY: Major Doyle, Mitchell and Lightner, Morris and Beasley, Signor and Edith Franz, Art Spauding in the Song Revue, Kipp and Kippy, Conboy and Wilcox, Edith Cliff, Nelson and Nelson, June 24-29. —LINCOLN PARK THEATRE: The regular Summer season opened 24 under the management of J. W. Gorman, with J. K. Murray and Clara Lane in The Maid of Japan, written by Matt Ott. Large attendance.

W. F. GEE.

**MALDEN.**—AUDITORIUM: Chicago Stock co. is still drawing good audiences. In Missouri, June 17-19; The Thoroughbred 20-22. Georgia Lee of this co. is doing excellent work.

A. C. BENINATI.

**FITCHBURG.**—WHALOM PARK: Whalom Opera co. opened season June 29 in The Isle of Spice.

**HOLYOKE.**—MOUNTAIN PARK CASINO: Pinafore June 24-30; good performance to fine business.

### MICHIGAN.

**SAULT SAINTE MARIE.**—SOO OPERA HOUSE: May Robson in A Night Out, June 15, pleased capacity; Missouri Girl 20; good co., fair business. Margaret Anglin in Green Stockings 24, pleased capacity. In Wyoming 26.

F. T. TREMPER.

**BATTLE CREEK.**—POST: May Robson in A Night Out June 22; pleased poor business. Vera De Vera Stock co. 24-26 in A Mother's Prayer; fair co. and business.

HAROLD D. BARNES.

**CRYSTAL FALLS.**—OPERA HOUSE: In Wyoming pleased large audience June 20.

### MINNESOTA.

**ST. PAUL.**—SHUBERT: David Kessler and Yiddish Players in The Heiress Slave, June 6; Yiddish company in The Second Wife, 13; large audiences.

JOSEPH J. PFISTER.

### MISSOURI.

**KANSAS CITY.**—WILLIS WOOD: Eva Lang Stock co. in Glorious Betty June 23-29. Miss Lang, Jerome Bonaparte, and O. D. Woodward gave capital performances. The Deep Purple 30-6. —ELECTRIC PARK: Ohlmeier Band continues, Blanche Lyons, soprano, and Dave Lewis, xylophone, soloists. —FAIRMOUNT PARK: Vaudeville D. Keedy Campbell.

D. Keedy Campbell.

**ST. JOSEPH.**—AIRDOME: The William Green Stock co., June 23-29, opened with A Complicated Affair, pleasing large audiences.

—THE HIPPODROME: New open air vaudeville theatre, opened June 23. Four vaudeville acts and a moving picture.

JOHN A. DUNCAN, JR.

**ST. LOUIS.**—DELMAR GARDEN: Mr. Bob 23-29. Private Sammy 1-6. —WEST END HEIGHTS: Billy 23-29.

### MONTANA.

**BUTTE.**—BROADWAY: William Hodge, supported by excellent co., June 18, in The Man from Home, pleased big house. Maude Adams, June 20, in Chantecler, to capacity.

—Foto-Sells Circus, 24.

CHARLES W. LANE.

### NEBRASKA.

**LINCOLN.**—OLIVER: The Barrow-Winninger Players June 24-29 in The Walls of Jericho, D'Arcy of the Guards 1-6. The Freedom of Suzanne 8-13. —THE LYRIC: Vaudeville and pictures to big business. —THE LILY: Lincoln's fourth exclusive picture house has been well patronized since the opening 17.

VICTOR E. FRIEND.

**BEATRICE.**—AIRDOME: A. S. Lewis co. to big business. The Grafters June 17, Sweetest Girl in Dixie 18, The Round-Up 19, Pawn Ticket 210 20, A Warrior Bold 21, Lost in New York 22. —LYRIC: Vernon and co. 17-22; pleased good business.

V. O. RANKIN.

### NEW HAMPSHIRE.

**PORTSMOUTH.**—THEATRE: Good vaudeville bill June 27-29. —THE EDISONIAN: Formerly motion picture house, has been remodeled and refurbished; reopened with vaudeville 26.

F. E. HASTY.

**BERLIN.**—ALBERT: The Franklin and Hiatt Co. June 17-19; fair co. and good business. Plays: An Orphan's Prayer, Kentucky Sue, and The Girl of Eagle Ranch.

R. W. DALE.

### NEW JERSEY.

**JERSEY CITY.**—ORPHEUM: Edna May Spooner and stock co. in My Wife's Husband, June 24-26; fine business. The Sultan's Daughter 27-29. —UNION HILL.

—HUDSON: The Hudson Players in Seven Sisters 24-29; fine performances. The Rock 1-6.

WALTER C. SMITH.

**TRENTON.**—TRENT: Morton Opera co. presented to large audiences The Red Mill June 24-29. —BROAD STREET: The Manhattan Players presented The Fortune Hunter to good houses 24-29.

### NEW YORK.

**NIAGARA FALLS.**—CATARACT: Opened June 24 with W. D. Fitzgerald's musical comedy co. in The Belle of New York; fair business. Sergeant Kitty 1-6. —INTERNATIONAL: The Deep Purple June 24-29; Alias Jimmy Valentine 1-6. —ARENA: Wallace's Combing Show June 22. Two performances; packed tents.

S. HIRSCH.

**BUFFALO.**—STAR: The Witching Hour 25-30 by the Star Stock co. Norman Hackett as Jack Brookfield and Harriet Worthington as Mrs. Whipple. Business big. —TECK: Just Out of College pleased good business 25-30. —SHEA'S: The Original English Pony Ballet headed vaudeville bill 24-29.

JAMES W. BARKER.

**SYRACUSE.**—WIETING: Ralph Kellard Stock co. in The Deep Purple June 24-29, to good business, pleased. —EMPIRE: Stock co. in The Aviator 24-29; pleased. —VALLEY: The Time, the Place and the Girl attracted large audiences 24-29.

E. A. BRIDGMAN.

**SCHENECTADY.**—VAN CURLER OPERA HOUSE: Malley-Dennison Stock co. in The Gambler June 24-29; capacity houses.



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NAT SARR.

**ELMIRA.**—BIRICK'S: The Manhattan Opera co. in The Girl and the Governor pleased capacity June 24-29. Splendid work was done by Walter Catlett, Arthur Buckley, and Caroline Dixon.

J. MAXWELL BEEBE.

**FORT PLAIN.**—THEATRE: New York Grand Opera co. sang La Traviata to good business June 24; first opera engagement in Fort Plain.

W. W. O'CONNOR.

**ROCHESTER.**—LYCEUM: Coleman Players: The Commuters June 24-29. Forty-Five Minutes from Broadway 1-6. —TEMPLE: Vaughan Glaser co.: The Witching Hour 29-30. Uncle Tom's Cabin 1-6. —BAKER: Stock co.: On the Bridge at Midnight 24-29. Uncle Tom's Cabin 1-6.

**BINGHAMTON.**—ROSS PARK: Opened with Porter's Troubadours. First performance of season. —STONE OPERA HOUSE: Vaudeville to packed houses.

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# DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

## DRAMATIC COMPANIES.

ANGLIN, MARGARET (Louis Nethersole): St. John, Ont., 1-8.  
ARRIVAL OF KITTY (Eastern): Edward Lester: Westport, N. Y., 3 Port Huron 4, Keosauville 5, Aspinwall 6, Champain 8, Chateaugay 9, Malone 10.  
ARRIVAL OF KITTY (Western): Lansing, Mich., 1-6.  
BEN-HUR (Kirk and Brianer): London, Eng., April 16—indefinite.  
BOOTH, VIRGINIA (B. W. Lath): Allendale, N. J., 2, Boston 4, Georgetown 5, Stratford 6, Paris 8, Ingersoll 9, Glensboro 10, Welland 11, Peterboro 12, Port Hope 13.  
BOUGHT A PAID FOR (Wm. A. Brady): New York city 8—indefinite.  
BUNTY PULLS THE STRINGS (Cecil DeMille): New York city Oct. 10—indefinite.  
BUNTY PULLS THE STRINGS (John Hale): Windsor, Can., June 24—July 6.  
CLARKE, HARRY ORSON, AND MARGARET DALE OWEN: Sydney, Australia, April 13—indefinite.  
COBURN PLAYERS: Kirksville, Mo., 1-3, Normal, Ill., 4, Evanston 5, 6, Chicago 8-13, Winona Lake, Ind., 15, Mt. Pleasant, Mich., 16, 17, Battle Creek 18, Oxford, O., 19, 20.  
COUNTS, CATHERINE (E. D. Price): Portland, Ore., July 14-Aug. 24.  
COUNTY SHERIFF (O. E. Wiss): Dehli, N. Y., 3, Liberty 4, Monticello 5, Ellenville 6, Rosendale 7, New York 8, Port Huron 10, Malone 11.  
CROMAN, HENRIETTA (Maurice Campbell): New York, Wash., 2, Spokane 4, Missoula 5, Butte 6, Pasco 7, Dak. 9, Grand Forks 10, Winnipeg, Can., 11-12.  
GILMORE, PAUL (Paul Gilmore Co., Inc.): Campbellton, Can., 3, Bathurst 4.  
GIRL OF THE MOUNTAINS (O. B. Wiss): Bay Shore, L. I., 9, Sayville 11, Easthampton 12, Westhampton Beach 13, Good Ground 15, Amagansett 16, Port Jefferson 19.  
GIRL OF THE UNDERWORLD (O. B. Wiss): Cherryfield, Me., 3, Lubec 4, Calais 5, Eastport 6.  
ILLINGTON, MARGARET (Edw. J. Bowes): Seattle, Wash., 30-July 6, Vancouver, Can., 8, Victoria, Wash., 10-11, Spokane 12-15.  
KING OF TRAMPS (J. M. Cole): Hobert, N. Y., 8, Roxbury 4.  
MISSOURI GIRL (Western): Norton and Rich: Ashland, Wis., 3, Superior 4, Tower, Minn., 5, Eliz. H. Hibbins 7, Colerain 8, Bovey 9, Grand Rapids 10, Semipal 11, Black Duck 12, Ft. Francis, Can., 13, International Falls, Minn., 14, Baudette 15, Warroad 16, Roseau 17.  
OFFICER 666 (Cohan and Harris): New York city Jan. 29—indefinite.  
OFFICER 666 (Cohan and Harris): Chicago, Ill., March 1—indefinite.  
READY MONEY (H. H. Frame): Chicago, Ill., April 1—indefinite.  
REED, MAY (L. B. Sire): Atlantic City, N. J., 1-6, Halifax, Can., 15-20.  
ROOM 44 (Cohan and Harris): Atlantic City, N. J., 1-6.  
WARE, SIRIEN (Henry H. Harris): Portland, Ore., 8-6, Aberdeen, Wash., 7, Tacoma 8, Victoria, Can., 9, Vancouver 11, 12, Bellingham, Wash., 13, Everett 15, Seattle 14-17, No. Yakima 18, Spokane 19, 20.

## STOCK COMPANIES.

ALBEE (Edw. F. Albee): Providence, R. I., April 15—indefinite.  
ALCAZAR (Belasco and Mayer): San Francisco, Cal.—indefinite.  
ANSON-GILLMORE: Buffalo, N. Y., May 18—indefinite.  
APPEL (Sam Allen): Niagara Falls, N. Y., April 1—indefinite.  
BAKER (George Baker): Portland, Ore., March 31—indefinite.  
BALDWIN-MELVILLE: Wheeling, W. Va., May 6—indefinite.  
BARRON-WINNINGER: Lincoln, Neb., April 9—indefinite.  
BELASCO (Fred Belasco): Los Angeles, Calif.—indefinite.  
BISHOP'S PLAYERS (H. W. Bishop): Oakland, Calif.—indefinite.  
BONSTELL, JESSIE: Detroit, Mich., June 24—indefinite.  
BRINKER, UNA ARNELL: Newark, N. J., May 6—indefinite.  
BROOKS: Beloit, Wis., May 20—indefinite.  
BUNTING, EMMA: Memphis, Tenn.—indefinite.  
BURBANK (Oliver Morosco): Los Angeles, Calif.—indefinite.  
BURNS THEATRE (James D. Glass): Colorado Springs, Colo., June 24—indefinite.  
CAFE COTTAGE: Portland, Me., June 29—indefinite.  
CARPENTER (Frank Carpenter): White Plains, N. Y., June 6—indefinite.  
CHAUNCEY-KRIFER (Fred C. Chaussey): Beaver Falls, Pa.—indefinite.  
CHESTERFIELD (Henry Chesterfield): Jamestown, N. Y., June 10—indefinite.  
CHICAGO (Charles H. RomKam): Malden, Mass., May 18-July 6.  
COOY, LEWIS J.: Mount Vernon, N. Y., June 1—indefinite.  
COLMAN PLAYERS (M. Wolf): Rochester, N. Y., May 6—indefinite.  
COLONIAL: Ottawa, Can., Feb. 12—indefinite.  
COLONIAL (F. Bay Compton): Cleveland, O., July 1-Ans. 24.  
COLUMBIA PLAYERS (Metzger and Besser): Washington, D. C., March 18—indefinite.  
DAVIDSON (Sherman Brown): Milwaukee, Wis., March 31—indefinite.  
DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 25—indefinite.  
DOMINION, OTTAWA, Can., April 15—indefinite.  
EMPIRE GARDENS: Denver, Colo., June 1—indefinite.  
EMPIRE (John Pollic): Syracuse, N. Y., May 6—indefinite.  
EMPIRE (Suits and Nathanson): Providence, R. I., March 4—indefinite.  
EMPIRE (W. H. Herschfeld): Trenton, N. J.—indefinite.  
EVANSTON (Wm. M. Vance, Inc., mar.): Evanston, Ill.—indefinite.  
FAIRVIEW: Dayton, O.—indefinite.  
FAIRY, MAUDE AND JAMES DURKIN: Denver, Colo., June 3—indefinite.  
FERGUSON PLAYERS: Cedar Rapids, Ia., 1—indefinite.  
FOX (William Fox): New York city Aug. 29—indefinite.  
FRANCOIS: Montreal, Can., May 6—indefinite.  
GARRETT (James S. Garside): Dubuque, Ia., May 12—indefinite.

GLASSER, VAUGHAN: Rochester, N. Y., June 21-Aug. 17.

GRIEVE, WILLIAM: St. Joseph, Mo., June 3—indefinite.

HACKETT PLAYERS (Norman Hackett): Buffalo, N. Y., June 24—indefinite.

HALL (Eugene J. Hall): Altoona, Pa., June 10—indefinite.

HALL (O. H. Eugene J. Hall): Mansfield, O., May 22—indefinite.

HARTMAN (Vaughan Glaser): Columbus, O., April 22—indefinite.

HARSWELL, PERCY: Toronto, Can., May 20—indefinite.

HAWLEY, JAMES: Colorado Springs, Colo., May 1—indefinite.

HAYES, GRAHAM (Geo. M. Gaitz): Rockford, Ill., Mar. 15—indefinite.

HORNE: Jamestown, N. D.—indefinite.

HUDSON: Union Hill, N. J., May 6—indefinite.

HUNTER-BRADFORD: Hartford, Conn., May 20—indefinite.

HUNTINGTON, WRIGHT (J. Fred Miller): Youngstown, O., April 8-July 6.

KEITH (M. Pearlstein): Toledo, O., April 29—indefinite.

KEITH (James E. Moore): Portland, Me., April 9—indefinite.

KELLAR, RALPH: Syracuse, N. Y., Feb. 26—indefinite.

KINGLAWN PLAYERS: Bangor, Me., July 1—indefinite.

KLIMT AND GAEZOLO (Laz. D. Hillwood): Minneapolis, Minn., March 10—indefinite.

KLIMT AND GAEZOLO: Rochester, N. Y., May 6—indefinite.

LATIMORE-LEIGH: Roanoke, Va., May 27—indefinite.

LATIMORE-LEIGH: Lynchburg, Va., May 27—indefinite.

LA VERNE, LUCILLE: Norfolk, Va., June 17—indefinite.

LA VERNE-SANDUSKY (Del S. Lawrence): Vancouver, B. C.—indefinite.

LEWIS AND LAKE: Vancouver, Can.—indefinite.

LEWIS-OLIVER: Columbus, O., June 18—indefinite.

LEWIS-OLIVER (Otis Oliver): Detroit, Mich., June 18—indefinite.

LEWIS-OLIVER (Jack Lewis): Richmond, Ind., 1—indefinite.

LILLEY, ED, CLARKE, AND BERNICE: Ossipee, O., April 15-July 20.

LYTHE-VAUGHAN: Albany, N. Y., March 23—indefinite.

MAJESTIC (N. Appell): Utica, N. Y., Feb. 26—indefinite.

MANHATTAN (George H. Brown): Trenton, N. J., June 1—indefinite.

MAXWELL, LILLIAN (Leader Da Cordova): Williamson, Del., May 6—indefinite.

MORRISON, LINDSAY: Boston, Mass., July 5—indefinite.

MORRISON, LINDSAY: Salem, Mass., May 27—indefinite.

MURAT: Indianapolis, Ind., May 10—indefinite.

NATIONAL: Kearney, Neb., May 20—indefinite.

NEW ORPHEUM: Boise, City, Ida.—indefinite.

NORTH BROTHERS: Muskogee, Okla.—indefinite.

NORTH BROTHERS: Oklahoma City, Okla.—indefinite.

OLENTA VINTAGE (H. O. Stubbs): Columbus, O.—indefinite.

OPERA BOUILL (Alex. Ried): Paterson, N. J., 1—indefinite.

OPHEUM: Montreal, Can., May 6—indefinite.

OPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa.—indefinite.

OPHEUM PLAYERS (O. N. Sutton): Salt Lake City, U. S., May 12—indefinite.

PAIGE, MABEL (C. W. Ritchie): Jacksonville, Fla., June 23-July 27.

PARK THEATRE PLAYERS: El Paso, Tex., June 5—indefinite.

PATTON (Corse Payton): New York city, May 20—indefinite.

PATTON (Corse Payton): Newark, N. J., Oct. 9—indefinite.

PHELPS, ALBERT, AND LILIA SHAW (Sarah Turner): Toronto, Can., May 22—indefinite.

POLI (S. E. Poll): Bridgeport, Conn., May 6—indefinite.

POLI (S. E. Poll): Hartford, Conn., May 18—indefinite.

POLI (S. E. Poll): New Haven, Conn., May 20—indefinite.

POLI (S. E. Poll): Scranton, Pa., May 6—indefinite.

POLI (S. E. Poll): Springfield, Mass., May 6—indefinite.

POLI (S. E. Poll): Waterbury, Conn., May 6—indefinite.

POLI (S. E. Poll): Worcester, Mass., April 20—indefinite.

POLI (S. E. Poll): Washington, D. C., April 15—indefinite.

PRINCESS: Tacoma, Wash.—indefinite.

PRINGLE, DELLA: Edmonton, Can.—indefinite.

PROSPER (Frank Gersten): New York city—indefinite.

REDMOND, ED. (Redmond and Blum): San Francisco, Cal.—indefinite.

REGAN-LAWIN: Jacksonville, Fla., May 19—indefinite.

RIGONE, JACK, AND BERTHA MANN: Hamilton, Ont., May 18-July 5.

RIGHT-OF-WAY (John J. Garrity): Louisville, Ky., May 19—indefinite.

ROYALE-TONG (Harry Royale): Escanaba, Mich., June 24—indefinite.

SHERMAN: East St. Louis, Ill., June 8—indefinite.

SHERMAN (Robt. Sherman): Champaign, Ill., June 8—indefinite.

SHUBERT THEATRE (A. G. Bainbridge Minnesota, Minn., May 26—indefinite.

SIBLEY: Newark, N. J., May 30—indefinite.

SPOONER, CECIL (Blane-Spooner Co.): New York city April 1—indefinite.

SPRINKLE, EDNA MAY: Jersey City, N. J., June 10—indefinite.

STANDARD (London, Can., June 8—indefinite.

SUBURBAN (Oppenheimer Brothers): St. Louis, Mo., May 28—indefinite.

SUMMERS (George H. Summers): Hamilton, Can., May 20—indefinite.

TURNER, CLARA (W. F. Barry): Williamsport, Pa.—indefinite.

TURNER, CLARA, PLAYERS (W. F. Barry): Sunbury, Pa.—indefinite.

TURNER, CLARA, PLAYERS (W. F. Barry): Lock Haven, Pa.—indefinite.

VAN CAMP-BURNS: Johnstown, Pa., May 20—indefinite.

VAN DYKE AND PATON (F. Mack): Des Moines, Ia., May 20-Aug. 31.

VANCE, MYRTLE: San Diego, Cal., Jan. 15—indefinite.

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WEST END (Wm. Jossey): St. Louis, Mo., May 20—indefinite.  
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WILLIAMS (Marie De Gafferville): Anniston, Ala., June 10—indefinite.  
WOLFE (A. Wolfe): Wichita, Kan., Sept. 11—indefinite.

WROTE TRAVELING STOCK COMPANIES.

AGNOTT, JUNE: Albany, N. Y., June 24-July 8.

BAILLY-LOCKWOOD: Sedalia, Mo., 1-7, Nodadee 8-14, Fox, Scott, 15-21.

CORNELL-PRICE PLAYERS (W. E. Cornell): Sault Ste. Marie, Mich., 1-6, Sault Ste. Marie, Can., 8-12, Alpena 13-17.

FOX, BOY E.: Longview, Tex., 1-6.

GUY (Chas. W. Mercer): Auburn, Ind., 30-July 6.

HAYES, LUCY, ASSOCIATE PLAYERS: Cheryville, Kan., 1-6.

HORNER COMEDY (Joe Horner): Ottosen, Ia., 1-7.

JENKINS AND BARTHETT'S COMEDY: Hampton, Ia., 1-7.

KELLS (Chester A. Kells): Chanute, Kan., 1-7, Iola 8-12, Atchison 13-21.

KING, CHARLES: Brackenridge, Tex., 1-6.

KNICKERBOCKER (Western): B. J. Murray): Moberly, Mo., 1-6, Mexico 8-13, Columbia 15-20.

LANHAM'S LYRIC PLAYERS: Decatur, Ind., 1-6.

LEWIS (W. H. Lewis): Bardwell, Ky., 1-6.

MAHER, PHIL: Alexandria Bay, N. Y., 1-6, Canton 8-13.

NEWMAN-FOLKE: Jackson, Cal., 29-July 4.

SPENCE THEATRE (Harry Spence): Newton, Kan., 1-18.

STANLEY'S MUSICAL COMEDY.

ADOLPHUS (Strum and Workman): Los Angeles, Cal., April 8—indefinite.

BOSTON COMEDY (E. Price Webster): Richmond, Va.—indefinite.

BUNCH OF KEYS: Lowell, Mass., 1-6.

CASINO PARK STOCK: Holyoke, Mass., May 20—indefinite.

COLUMBIA MUSICAL STOCK: (Dillon and King): Oakland, Calif.—indefinite.

FISCHER'S POLLIES (Moses, Fischer, and James): Los Angeles, Cal., March 17—indefinite.

FITZGERALD'S W. D. MUSICAL STOCK: Syracuse, N. Y., indefinte.

FIGHTING PRINCESS: Fernie, Can., 3, Blairmore 4, Pincher Creek 5, Calgary 8-10, Edmonton 11-12.

GARRICK MUSICAL COMEDY (T. Fitz Gerard): Salt Lake City, U. S., May 15—indefinite.

GEM MUSICAL STOCK (Chas. W. Ware): Peaks Island, Me., June 22—indefinite.

GORMAN, J. W. MUSICAL COMEDY: Woonsocket, R. I., June 8—indefinite.

JUVENILE BOSTONERS (B. Lang): Honolulu, Hawaii, May 22—indefinite.

KOLB AND DILL (George Moorer): Los Angeles, Cal., June 6-July 27.

LEE, JAMES, MUSICAL COMEDY: El Paso, Tex., 1—indefinite.

LEWIS AND LAKE MUSICAL COMEDY: Caliente, Alta., Can.—indefinite.

LEWIS AND LAKE MUSICAL COMEDY: Edmonson, Alta., Can.—indefinite.

LITTLE MISS FIX-IT (Werba and Luscher): Boston, Mass., June 11—indefinite.

MANHATTAN OPERA (Geo. Erding): Elmira, N. Y., May 27—indefinite.

MODERN EVE (Mort Singer): Chicago, Ill., April 21—indefinite.

MORTON'S MUSICAL COMEDY (Lewis J. Morton): Trenton, N. J., April 22—indefinite.

MORTON'S MUSICAL COMEDY (Lewis J. Morton): New York, N. J., April 23—indefinite.

O'YOU SCHOOL GIRLS: Schenectady, N. Y., 3, Stamford 4, Fiebachs 5, Saenger 6, Englewood 8-10, Chatham 11, Philmont 12, Athens 13.

PINK LADY (Klaw and Erlanger): London, Eng., April 11-July 27.

PRINCESS OPERA: Montreal, Can., June 17—indefinite.

QUAKER GIRL (Henry B. Harris): Chicago, Ill., May 20—indefinite.

ROSE MAID (Werba and Luscher): New York city April 23—indefinite.

SPRING MAID (Werba and Luscher): Calgary, Can., 1-8.

WINSOME WIDOW (Florence Eisfeld, Jr.): New York city April 11—indefinite.

WINTER GARDEN (Edmund Sherry, Shurber): New York city Sept. 2—indefinite.

MINSTRELS.

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Watertown 12. Hallock 13. Ada 18.  
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Sturgis 6. Battle Creek 8. Albion 6. Mich. 8.  
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Dever, N. H. 6.

## BANDS.

BALLMANN'S: Bismarck Garden, Chicago. 11.  
BEESEY O' TH' BARN: Dominion, Montreal.  
Open June 29-July 7.  
CAVALLO'S: Forest Park, St. Louis, Mo.—indefinite.  
CREATORE: Lakeside, Denver, Colo., June 18-July 20.  
DON PHILIPPINI: Riverview Park, Louisville, Ky.—indefinite.  
D'URBANO: Riverview, Detroit, Mich.—indefinite.  
JAVIERN'S: Lakewood, Altoona, Pa.—indefinite.  
KILTIES THE: White City, Chicago, Ill., June 17—Indefinite.  
MAKES: O. STANLEY: Woodsdale, Philadelphia, Pa.—indefinite.  
MINNEAPOLIS SYMPHONY: Ravinia, Chicago, Ill., June 29-July 11.  
NATIELLA'S: Fontaine Ferry, Louisville, Ky.—indefinite.  
NIRELLA: Kennywood, Pittsburgh, Pa.—indefinite.  
PASSEI: Washington Park, Gloucester, N. J.—indefinite.  
PRYOR, ARTHUR: Riverview Exposition, Chicago, Ill., June 28—Indefinite.  
ROCERTO'S: West View Pittsburgh, Pa.—indefinite.  
BOLPE (B. A. Bolpe): Boston, Mass., May 27—Indefinite.  
THOMAS, THEODORE (Frederick Stock, conductor): Willow Grove, Philadelphia, Pa., June 18-July 6. Ravinia, Chicago, Ill., 12—Indefinite.  
TOMMASINO: Point Breeze, Philadelphia, Pa.—indefinite.

## MOTION PICTURES.

BERNHARDT, SARAH, AND MADAME RE-JANE: Chicago, Ill.—Indefinite.  
BERNHARDT, SARAH, AND MADAME RE-JANE: Philadelphia, Pa., June 10-July 6.  
CARNEGIE ALASKA-SIBERIAN EXPEDITION (Co. A: P. P. Craft): New York city May 20—Indefinite.  
CARNEGIE ALASKA-SIBERIAN EXPEDITION (Co. B: P. P. Craft): Philadelphia, Pa.—indefinite.  
CARNEGIE ALASKA-SIBERIAN EXPEDITION (Co. C: P. P. Craft): Pittsburgh, Pa.—indefinite.  
HOWE, LYMAN H.: TRAVEL FESTIVAL: Chicago, Ill., May 27—Indefinite.  
KINEMACOLOR DURBAR: Boston, Mass.—indefinite.  
KINEMACOLOR DURBAR: Chicago, Ill.—indefinite.  
NAT GOODWIN IN OLIVER TWIST: Philadelphia, Pa., June 24-July 6.  
REVUE DE LUXE (S. L. Rothafel): Chicago, Ill.—Indefinite.  
RAINEYS, PAUL J.: AFRICAN HUNT: New York, N. Y., June 1—Indefinite.  
RAINEYS, PAUL J.: AFRICAN HUNT: Boston, Mass., May 13—Indefinite.  
RAINEYS, PAUL J.: AFRICAN HUNT: Chicago, Ill.—Indefinite.  
MISCELLANEOUS.

BARKOOT SHOW (K. G. Barkoot): Food 4 Lee, Wis. 1-6.  
BOSTON COMEDY: Lincoln, N. C. 1-7.  
GRAY BROTHERS: Olney, Ill. 1-6.  
JONES, JOHNNY J.: SHOWS: Keene, N. H.  
MILLER'S, WILL T.: VAUDEVILLE: Narrows, N. J. 1-6.  
MOSS BROTHERS (T. O. Moss): Carnegie, Pa., 1-6. Charleroi 8-15.  
PARKER'S SHOW: Ft. William, Can. 1-6.  
RAYMOND, THE GREAT (Maurice F. Raymond): Honolulu, Hawaii, 15-29.

## ENGAGEMENTS.

With Merle H. Norton for The Servant in the House next season: George Gordon, manager; U. S. Morris, advance representative; Victor E. Lambert, George E. Kempston, Mark C. Parrott, Blanche Morrison, Mae Dudley, Maud Norton Curtis. For The Lottery Man: James A. Phelps, manager; Ned Tierney, advance representative; Herbert Thayer, Gordon Harper, Emily Woodward, Dora Hastings, Clara De Mar, and Virginia Bannister.

Walter Clarke Bellows, with O. U. Bean and company, to stage An Aztec Romance. T. Wigley Percyval, the parson in Panderer Walk, will return from England in the Fall to play that part again.

Ethel McKeffer, for Bought and Paid For, on the road next season.

Edie von Luke, for Passers-By, opening in Autumn.

Kenneth Ryan, for Naughty Marietta.

Joseph Allerton, by Henry Miller for The Rainbow.

Helen Stanley, for the Philadelphia-Chicago Opera company next season.

Helene Lackaye, for Just Like John.

Roy Sumner, with A. H. Woods.

Vera C. Curtis, for the Metropolitan Opera company.

Joseph F. Willard and Harry Bond, for road companies of The Rose Maid.

## ENGAGEMENT DEPARTMENT

Players and others at liberty and companies wanting people are invited to send their announcements for publication under this head free.

## At Liberty—Dramatic.

Agent: J. D. Brandon, Gen. Del., Canton, Ill.

Adelaide Irving and Lyman H. White, for stock or reliable repertoire. Address L. H. White, Gen. Del., Fort Worth, Tex. W. H. Nelling, for characters and comedy, character old man specialty, aged twenty-six. 3010 Westfield Avenue, Camden, N. J.

Jack Belmont, for advance or general business. 535 West Fifth Street, Los Angeles, Cal.

The Robertson Brothers, presenting their dramatic sketch entitled The Pirate's Banquet, sketch copyrighted, would consider offer from managers of first-class burlesque company for 1912 and 1913. David L. Robertson, 490 Court Street, Rochester, N. Y. Francis La Cour and Florence Ravelli Hart, stock preferred. Ossian Lake, Wis. For regular season, Edwin Brandon, juvenile, light comedy, and director. Also Florence Burroughs, leading business. Last season with White Sister. Have had years of experience and both are thoroughly capable. 412 State Street, Brooklyn, N. Y.

Stage manager for regular season: experience with two productions and high-class stock. Charles Peyton Glicker, care MIR.

Chris C. Massaker, heavies and characters, high baritone. 501 Market Street, Paterson, N. J.

Thurlow White, leading man. Hotel Idylwood, Walnut Beach, Milford, Conn.

## Wanted—Dramatic.

All around people wanted for small town show, one and two night stands. J. B. Johnson, Chilton, Wis.

Young woman for juvenile lead, character man, heavy man, young juvenile man, and hustling agent; show opens Aug. 15. Harry A. Murphy, 212B Warren Avenue, Chicago, Ill.

For tabloid stock, heavy man and leading woman; permanent work. The Muskogee Amusement Company, Muskogee, Okla.

Repertoire people in all lines, leading man, comedian, soubrette, character and heavy woman, three general business men; one week and three-night stands. E. C. Ward, Ashland Hotel, Kansas City, Mo.

Full acting company, two bills a week; send photos. J. B. Garside, Lock Box 132, Dubuque, Ia.

Clever people in all lines who do specialties, for next season, for Jolly Della Pringle Stock company. Address C. K. Van Auker, Majestic Theatre, Edmonton, Alta., Canada.

People in all lines for permanent stock for balance of Summer and Winter season. Address D. Otto Hiltner, Masonic Theatre, Chillicothe, Ohio.

Leading man for permanent stock, one bill a week, no matinee during Summer; also good general business man. Others write. Frank North, Muskogee, Okla.

Two full acting companies, two bills a week; must have good wardrobe. J. T. Bryant, Lyric Theatre Stock company, Rome, N. Y.

Repertoire people in all lines, general business man, character woman, leading man, band and orchestra, bass player, trombone, and cornet. Roy Fox, Longview, Tex. Week July 1.

Full acting company for repertoire, band people, orchestra leader with music. Manager Murphy's Comedians, West Frankfort, Ill.

Juvenile man, two general business men; week stands. Gordon Hayes, Abbeville, La.

Leading man, character woman, leader pianist, woman for second business; other people write, people that do specialties preferred. Address R. W. Marks, Perth, Ont., Canada.

Clever repertoire people in all lines, musicians that double stage and orchestra. Armella and Pullin's Comedians, Whitehall, Ill.

People in all lines with specialties preferred, all Summer and Winter season. Great C. W. Park Stock company, address James A. Park, Clarksville, Tenn.

Dramatic people in all lines, specialty people doing parts, juvenile woman, musicians, band and orchestra. Thomas Roe, 314 W. Superior Street, Chicago, Ill.

Experienced leading man. Address Fred Chauncey, Chauncey-Kleffner Company, Seventh Avenue Hotel, Beaver Falls, Pa.

Leading man, comedian, second business man to direct and manage stage, woman for ingenues and second business man for general business, those doing specialties preferred; clever male pianist, one who sings preferred, and advance agent. Address Gertrude Ewing, 1614 Lister Avenue, Kansas City, Mo.

Harry Keefer wants a clever, all-around

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WANTED—Manager with capital in stage a good melodrama. The only one of its kind critics pronounce it a winner. Address O. A. Weber, 530 Milwaukee St., Milwaukee, Wis.

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leading woman for his vaudville stock company, 2233 Barclay Street, Baltimore, Md.

Character man who can double piano and play specialties. Agnes De Vere, Box 123, Marysville, Kan.

For the Karl King attractions, people in all lines, particularly character man who can direct, comedians and soubrettes (see advertisement). Address Karl King, Summer headquarters, Orpheum Theatre, Oil City, Pa.

For Shakespeare's Hamlet; man for king and ghost, Polonius and first grave digger, Laertes, Guildernster, queen, and a complete cast. Rehearsals Oct. 1. Hilliard Wight, Milford, Iowa.

At Liberty—Miscellaneous.

Trap drummer. Billy Massy, 117 East Locust Street, Vincennes, Ind.

Hale and Gunson, novelty dancing jugglers, etc., 140 North Street, Bennington, Vt.

Experienced tuba player, band and orchestra. C. M. Hutchins, Bioncini Show, Blair, Neb.

Experienced lady trap drummer. Ethel Hossett, 517 Franklin Street, Peoria, Ill.

J. Colwell Murphy, refined female impersonator, open for circus, park or concert hall. 276 North Grant Avenue, Kittanning, Pa.

Experienced slide trombone, baritone, A. F. M., prefer to locate. Charles Renouf, Birmingham, Ala.

## Wanted—Miscellaneous.

Trap drummer and other musicians. Address Edward Van Skalk, Frank A. Robbins Shows, per route.

First-class cornet player for small orchestra, \$17 a week, play four and a half hours daily, four hours Sunday; hotel and club. A. L. Hastings, Hotel Patten, Chattanooga, Tenn.

Orchestra leader, double cornet, slide trombone, solo cornet, clarinet, actors and musicians. A. S. Lewis Shows, Fairbury, N. Y.

Bar performer for comedy trampoline act which is booked for Europe. Address F. Loffel, 102 West Forty-fourth Street, New York.

Pianist and drummer. Colonial Amusement Company, E. W. Waugh, Huntington, W. Va.

## ENGAGEMENTS.

Eleanore Reila and Reginald Knorr, re-engaged by Rowland and Clifford for The Rosary. Miss Reila will play her original part, Lesura Watkins, making her third season with the firm.

Rita Stanwood, with Clifton Crawford next season.

Lennox Pawle, for The Girl from Montmarie.

Hyia Allen and Shirley Kellogg, for the Winter Garden.

Giorgio Polacco, for the Metropolitan Opera company as conductor. Macnes, Italian tenor; Willy, German baritone; Pasquale Amato, and Emmy Destinn for the same company.

Mr. and Mrs. William Purress (Carrie Graham), for His Other Girl.

Luke Martin and Olive Oliver, with James K. Hackett for The Grain of Dust.

## BUSINESS DIRECTORY

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Evelyn Beerbohm, for the Winter Garden.

Thomas L. Voile, with Hugo B. Koch in The City.

Hans Roberts, for Ready Money on tour.

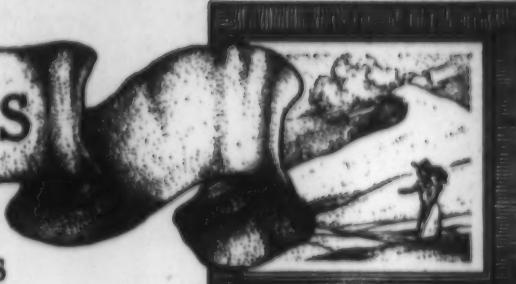
Harry Hermon, for Gypsy Love.

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# MOTION PICTURES



## "SPECTATOR'S" COMMENTS

THE SPECTATOR'S heartiest compliments to the controlling spirits in both groups of the independent producers, for the dignified and sensible manner in which they have been conducting their publicity and advertising policies. One has only to recall the hysterical screams that used to rend the film atmosphere about the time that the first break between licensed and independent interests took place. Led by a certain publication of doubtful judgment, the independent trade literature of the day was embellished by such words as robbers, thieves, scoundrels, and tyrants. The more dignified licensed forces paid no apparent attention to the abusive style of business rivalry, but went right on sawing wood and improving product.

It will be interesting to recall further circumstances of the film campaign of 1909 and 1910 in comparison to the present attitude of the rival interests, for from such comparisons we may be able to draw one or two illuminating conclusions. While the licensed makers were putting in their best literary licks on their film compositions, the independents appeared to be engaged in doing their producing through the advertising columns of trade papers, but all this was of short duration. It soon became apparent to the new interests that it was quality and not bluff that must win in the long run, and that the great American public didn't care two hurras in Hoboken who made the pictures they looked at, so long as they were good. Excited claims that tyrants were trying to crush the free American spirit represented by the independent companies made no earthly difference to the public who paid their money to be entertained and not harassed. No amount of righteous indignation over alleged tyrannical conditions in trade and commerce ever yet induced the public to patronize inferior product for a very long time. Quality is always bound to win in the end. When this fact became apparent to the new producers and they realized also that there was and could be a vast difference in the dramatic and story quality of all motion pictures—a difference so great that it could spell success or ruin for the producers—then it was that real improvement began to take place in the new product and independent prospects looked up.

It is pleasing and significant, therefore, to note that in the divisions that have taken place, all sides have refrained from calling hard names, no matter what they might think of each other. From this may we not argue that their chief attention will be paid to improvement in quality? Such policy followed by all interests in the motion picture producing field will be hoped for by every

rambles to the details of directing and acting, showing how closely he notes errors that are still made by producing companies. Among these he mentions the scooping of nuggets from the bed of a stream, a ridiculous impossibility that only picture players are ever capable of performing, and shooting revolvers at half-mile distances, another feat that would never have stood the test in the real Wild West of the past. He might have gone on to an unlimited length in mentioning errors of detail, for the careless director still abounds, and too often glories in his haste and carelessness.

One such director came to the hearing of The Spectator quite recently. It appears that once or twice in his experience he had been lucky enough to produce a picture in a few hours' time without scenario to work from, and the pictures turned out fairly good. With truly shallow conception of the matter he concluded at once that he was the original phenomenon who could turn out motion picture farces while you wait, and he is still laboring under that delusion. Rumor has it that he has talked a group of producers into backing him with a company, and we may expect to see samples of his hasty puddings before long. The Spectator sets himself up as no prophet, but he will venture a guess that there will be a punctured reputation looking for another job in due course of time.

THE SPECTATOR.

### BISON THREE REELS.

In addition to their popular two-reel subjects of Indian and Western military pictures, the Bison Company is about to start a new departure in the way of two and three reel Civil War subjects. A great many costumes and accessories for these productions are being assembled, and Director Ince declares his intention of giving the motion picture field Civil War pictures of as much accuracy and novelty as is possible. Several new people have been added to the company's roster. Jane Keckley, Edgar M. Keller, and Helen Case, formerly of prominent licensed companies, are among them.

### ANOTHER NON-INFLAMMABLE FILM?

On June 24 a demonstration was given at High Holborn, London, of a new non-combustible film, which, it is said, entirely obviates danger from fire in motion picture theatres. After the test the film was indorsed as fully living up to all the merits claimed for it by Lieut. Colonel Fox, president of the Fire Brigade Officers' Association.



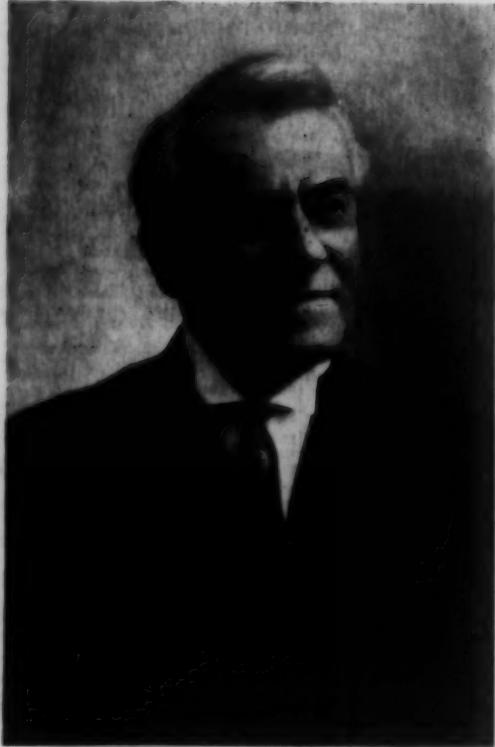
GENE GAUNTIER

Leading woman and author of *Kalem Far Eastern* players, coming home on a visit.

well-wisher of film drama. Even each rival interest should be pleased to see its opponents do their best as to quality, for it is only shortsighted selfishness that could induce one set of manufacturers to rejoice over the incompetence of its rivals. Progress in art all along the line and among all producers, irrespective of their trade affiliations, can mean only the greater power and spread of the motion picture as an educative, ethical, economic, and amusement force in our civilization. When the entire art and industry thrives and prospers, so must each component part.

A well posted writer to The Spectator sends a communication that has points in it which deserve more extended attention than is customary to devote to such communications. He declares that there are just two geese that lay golden eggs for those interested in the motion picture industry. The first one he calls the auditor, although more properly he should be called the spectator. This individual "finds fault with old, rainy, and blurred films; important parts of scenes being chopped off through breaks; often titles missing, and sub-titles and letters being whittled away until only a few feet are flashed, whetting one's interest and then fizzling out like an impotent firecracker." It would be better, he thinks, for the manufacturers to supply the renters with extra parts of leaders, titles, and letters, to insert when passing through the examiners' hands, or else to throw the junk out and replace entirely with a new positive.

The other goose is called by our friend from whom we quote "only a gosling—the scenario writer," a subject which he approaches in fear and trembling, since he appears to be one himself. After lamenting the many oft-repeated plots that are seen in the pictures, he continues: "We're told that the idea for a plot is not enough. But I think it is—in the hands of a capable playwright or editor. He is capable of filling in the details. Of course it is much to be preferred to have a scenario complete and finished, and even polished from a master writer, but the 'newcomer' should be encouraged in every way, and paid as well, for a clever idea as possible, for to-morrow he may be a master writer, too." Our friend might have gone further and given as a reason for encouraging the novice who presents a really good idea and plot, that the makers of films need him as much just now as they need the polished writer or editor or director who fills in the details, for it is undoubtedly true that there is a sad lacking of fresh ideas in present day production.



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Head of the scenario department of the Lubin company

## LETTERS AND QUESTIONS.

Answered by "The Spectator."

"W. R. L." of Clinton, Conn., writes on two pertinent points regarding photo-playwriting, asking for advice and information:

I have read with much interest the various letters in your department relating to scenario writing. Being more or less of a scenario writer myself, I am going to bother you with two questions:

1. Is there no way for a scenario writer to get a list of the M. P. companies, explaining just what play they want? I have lost three and four weeks on a play just because the company was not using that special kind at the time.

2. When will all the companies adopt the custom of flashing the writer's name on the screen? I'm not a revolutionist, nor am I a Socialist (are you?), but I think the time for a kick is pretty near. What does the average scenario writer, selling in the open market, receive for his play? From fifteen to fifty, and sometimes seventy-five dollars. The short story writer for the magazine receives his pay and his publicity. Do you suppose the famous short story writer, O. Henry, would ever have been known if he had written scenarios and sold them in the open market? You understand, Mr. Spectator, that publicity in the amusement business means everything. If a man becomes well known as a writer of silent drama, you can rest assured his services will be valued highly. Now, what do you think, Mr. Spectator?

To the first question it may be said that the best indication of what classes of scripts the different companies are looking for may be found from studying the character of the pictures they produce and modifying this, according to the season and other known conditions. For instance, in the Summer it would be advisable to submit Summer and Fall stories, and when a holiday approaches give them consideration. By consulting the papers devoted to motion pictures it is also possible to get valuable pointers. *The Mirror* frequently prints advertisements of photo-plays wanted and announcements of the particular kinds of stories in demand. Any desires of this sort on the part of editors are always cheerfully printed. To the second question, the same reply may be made that has been given a number of times before. The Spectator holds (and was among the first, if not actually the first, to urge it) that the author's name should be given on each film, not only as his right, but also as an incentive to better work. Arguments along this line by The Spectator and others have been followed by an increasing tendency of the manufacturers to announce the names of authors. Indeed, so healthy has been the growth of this policy that agitation in its behalf has appeared lately to be unnecessary. However, lest we forget, these remarks are printed.

"A. V. M." who has had so much trouble in finding Lubin pictures with Arthur Johnson in the cast on exhibition in New York picture houses, writes that June 26 she called up four General Film exchanges in New York, and in each case was told that The New Physician, the current Arthur Johnson picture, was not out on exhibition anywhere. The circumstance is indeed a remarkable one, and leads one to wonder if there is a reason for it. It is difficult to believe that it can be, because exhibitors



SCENE FROM "CUSTER'S LAST FIGHT"

Remarkably realistic "101" Bison feature, coming soon

do not want the Lubin-Johnson issues, for no player in the pictures is more popular than he.

With pleasure, space is given to Myrtle Stedman in reply to a critic of her costume as White Bird in Selig's *When the Heart Calls*, which appeared in a *Mirror* review. Miss Stedman writes:

I wish to state that the dress was purchased in Taos, New Mexico, from an Indian maiden who was wearing it at the time. She made it herself. I make a careful study of the costuming of each character I play, and I feel hurt at unjust criticism.

The incident illustrates two things: First, that players now take unusual care to meet all the requirements of realism, and, second, that critics are liable to err as well as other people. Miss Stedman, who calls herself "an ardent admirer" of *The Mirror*, has The Spectator's most sincere thanks for giving him the opportunity to do her justice. Would that others when they feel aggrieved would follow the same sensible course.

"H. B." of Hornell, N. Y., wants to know how to secure a position with a motion picture producing company. There is only one way, if you have no friends to introduce you, and that is persistent application. Pick out the victims (the companies) which you desire to inflict your services upon and then haunt their offices and studios from early till late and some day somebody will take pity upon you and give you a job.

Here is an argument that isn't altogether *The Spectator's*, but belongs to his friend, Gerald Griffin. Joseph Allen, now playing in pictures, writes in defense of the story recently printed in *The Mirror*, telling how his hair turned white in an hour, said story being commented on by Mr. Griffin, with the statement that Mr. Allen's hair was white in 1881. Mr. Allen says:

In your edition of June 19 Mr. Griffin asserts that my hair was white in 1881. Now, there was not a white hair in my head until 1894. He also states that no one's hair turns white suddenly, when it is a well-known fact that there are hundreds in America whose hair turned white suddenly (as mine did). If Mr. Griffin will read Dr. Barton's lecture on the scalp he will learn how the hair turns white suddenly, but mine is such a well-known fact that further comment is needless.

*The Mirror* is pleased when it can bring photo-play writers into closer communication with each other. The following, from Julian Lamothe, 841 Alexander Street, New Orleans, La., is in response to a request of another New Orleans reader to become acquainted with "J. L.":

I have noted with great surprise and pleasure that my letter, which was published in your column May 29, has interested a number of readers. As I think it would be quite pleasant to exchange experiences with Marc E. Jones, of Chicago, and to form the acquaintance of "R. G." of New Orleans, I would consider it a great favor for you to give me their addresses. I will write to them first. If any other readers should ask for a means of communication with young writers, you may give them my name, as I have no friends interested in photo-playwriting at present. Again, thanking you for your kindness.

The Spectator has not preserved the address of Marc E. Jones referred to by Mr. Lamothe, but he will doubtless read the above and may respond if he desires. The other address is Rolf A. George, 1229 Carondelet Street, New Orleans.

"Terry Fylin," of New York, writes at too great length for publication in full. After praising these pages in *The Mirror*, "Terry" points out, with much wit, that it is not true that one cannot hear what is spoken by the players in a photo-play. All one has to do, he says, is to listen to the talkative ladies sitting in the next seats and they will repeat the words of the players with startling accuracy. And this leads "Terry" to suggest that more care should be taken by producers to have the players actually utter the proper speeches during the progress of the play for the camera, thus avoiding "bad breaks." He urges, further, that photo-plays should be written with the necessary speeches inserted in the script, both for the use of the players and also to constitute the manuscript a genuine dramatic composition that would be accepted by the authorities in Washington for copyright. There is much other good stuff in "Terry's" letter that The Spectator refers to more at length in this week's Comments.

"A. W." writes in agreement with another reader concerning Mr. Costello's hair, hoping he will comb it out smooth, "which will be much more becoming to his style of beauty," which "A. W." thinks "too mature" for many of the parts he plays.



SCENE FROM "THE HOLY CITY" (ECLAIR FEATURE)

A striking scene from a two-reel feature released July 2



SCENE FROM "MERCHANT OF VENICE" (THANHOUSER FEATURE)

Henry Benham, Florence La Badie, Grace Nye and Mikaili Miltseroff appear in this scene

"B. C." Mojave: The *Moving Picture World* and the *Moving Picture News*, published weekly in New York, and *Motography*, published monthly in Chicago, are devoted to the trade and other features of motion pictures. The *Motion Picture Story Magazine* is a New York monthly devoted to stories of the films.

"M. de T." writing from San Francisco, remarks how "sweet and coy" Gilbert Anderson looked on the front cover of *THE MIRROR*. Judging from the tone of "M. de T.'s" comments, he would have preferred seeing the face of some pretty actress on the cover referred to. This writer also laments the fact that the names of Biograph players are still held as mysteries.

"R. A. G." of New Orleans, is mistaken in supposing that scenario school advertising is accepted by *THE MIRROR*, although one or two such "ads" slipped through some time ago. The *Spectator* has no faith in any of them, so far as he now knows, not believing they can teach anything worth learning. This is not to say, however, that there might not be some good in a conscientiously conducted school that didn't claim to do too much and that was conducted by people of real experience and ability. But the advertising claims of all the schools that have come to *The Spectator's* attention have been fraudulent and misleading on the face. "R. A. G." is also informed that the address of the New Orleans photoplaywright which was asked for will be found in another column.

B. Prince, of New York, wants to know the address of the *Scenario Magazine*. As the address is not at hand, it cannot be furnished, but will be later, if it can be obtained.

"J. E. M." of Portland, Ore., contends that the public grows tired of seeing the same faces constantly in similar parts, and that this applies particularly to Mr. Anderson, of the *Essanay*, whose style of acting, according to "J. E. M." gives the impression that he thinks he is "IT." The *Spectator* has always found much power and discernment in Mr. Anderson's work, and yet it may be, as "J. E. M." holds, that to some people there can be "too much of a good thing."

Helen McMichael, of Rochester, N. Y., writes in praise of current picture production, as compared to the past, expressing an opinion that can be heartily endorsed:

From my own observation, although I see only licensed films, I find there are fewer trashy cheap-idea pictures, and anachronisms in costumes and scenery are rarer. I only noticed one very trifling one lately, a mere pin prick on the nearly perfect canvas of *Her Diary*. That was Miss Turner's bridal bouquet. It was not 1866, but decidedly 1912. Shouldn't it have been one of those round, hard, nubby affairs, done up in a chop frill? Miss Turner and Mr. Williams were great, but the director was immense.

What is the matter with most of the Lubin films? They seem to have lost their "punch" to a great extent. The acting is individually excellent, but the action seems to meander; needs pointing. Our hearts are desolated because Florence Lawrence did not return to work with Mr. Johnson.

"J. H." Quitman, Ga.: We have no catalogue of moving picture machines. Write to *Pathé Frères*, 45 West Twenty-fifth Street, New York, and to *Thomas Edison, Inc.*, Orange, N. J.

"M. S." Webster City, Ia.: Gaston Bell was the male lead in *A Warrior Bold* (*Majestic*). Harry Benham was the male lead in *An Easy Mark* (*Than*). Marshall Nielan was the girl's brother in *The Reward of Valor* (*American*).

Mrs. L. E., Chicago, Ill.: Apply to the General Film



EDITORIAL GUESTS OF SELIG

Photograph of the Editors and Families at the Chicago Convention

Company, 17 South Wabash Avenue, Chicago, Ill., for motion pictures suitable for children's entertainments.

#### MARION LEONARD LEAVES REX.

Stanner E. V. Taylor, who has been directing and producing the Marion Leonard Rex release, announces that he has sold out his studio, films, and fittings to the Universal Company, and will cease to be associated with the Rex Company after Saturday, June 6. Mr. Taylor's plans

for the future are as yet undecided. The agreement is a mutual and friendly one. Marion Leonard's engagement with Rex also ends at the same time.

#### FLORENCE LAWRENCE FIRST FILM.

The first picture in which Florence Lawrence will appear for the Victor Company will be issued July 12, and is entitled in *Swift Waters*. It is what might be termed a "watery picture," since most of the scenes are taken in the water. Miss Lawrence herself swims two treacherous rapids before she is rescued.

#### SELIG ENTERTAINS EDITORS.

Between six hundred and one thousand editors from various parts of the country were entertained by the Selig Polyscope Company at their mammoth plant on the north side of Chicago on June 25. The National Press Association, then holding their convention in Chicago, went out to the plant in a body as part of their official programme. The festivities lasted from one-thirty in the afternoon until five, and then the visitors departed for Riverview Park. As soon as they arrived at the plant they were divided into groups of fifty each and, headed by one of the Selig players who acted as a guide, each group was escorted through the studios, plant, machine shops, power house, offices, and other points of interest. After this they all assembled in the yard, where an enormous grandstand had been built, and every one took part in several scenes of a picture entitled *The Pennant Puzzle*, which was written especially for the occasion. A moving picture was also taken of the editors as they approached the plant, and this was shown to them later in the day. Refreshments were served and each visitor was presented with booklets and a special souvenir of the occasion. This was in the form of a miniature pennant puzzle, the subject which suggested the picture scenario. This picture is scheduled for release on July 15.

#### "BUFFALO BILL" FILM CONTROVERSY.

William Lillie (Pawnee Bill) makes the following statement:

"The fact that Judge Gerard denied a temporary injunction pending the trial of our action against the Buffalo Bill and Pawnee Bill Film Company will not relieve present exhibitors of the moving pictures of the Life of Buffalo Bill of responsibility, for they will, without doubt, be compelled to account to us in the end for their use. We have appealed the case to the Appellate Division of the Supreme Court, and there is no question in our minds what the final outcome will be. We will endeavor to have the question decided as quickly as possible in order that intending purchasers of these may be protected from future complications."

#### PICTURES FOR ORPHANS.

Moving picture evenings have been introduced as a feature of the Brooklyn Hebrew Orphan Asylum. A moving picture outfit has been installed just outside the auditorium, and for the present one evening each week is to be devoted to showing pictures of both an educational and entertaining nature to the orphans. Later in the Summer it is planned to extend the pictures to two or three evenings a week. The motion picture outfit was a gift from the Moses May Estate, and the installing of the machines and the exhibitions have been arranged and carried through by Mrs. Ida L. Bamberger, who is the head of the Woman's Auxiliary of the asylum.

#### MORE REELS OF CAPTAIN SCOTT'S EXPEDITION.

A new series of pictures of animal life in the Antarctic have been recently been brought to England by H. C. Ponting, who accompanied Captain Scott to within seven hundred miles of the South Pole. He has brought with him, it is reported, nearly five miles of moving picture film, illustrating the expedition. The films include magnificent polar scenery and other scenes, showing the daily life of the penguins, skua gulls, seals, and whales. One view was obtained in which a thrilling fight takes place between a mother seal and seven ferocious whales. Excellent views in the life of the penguins were also secured, showing the chicks struggling out of the eggs, the thieving habit of the gulls, and views of the birds snowed up after a blizzard.

#### SHOW BOATS AS PICTURE THEATRES.

The old Mississippi River show boat, it is declared, is gradually turning the way of the cheaper houses devoted to melodrama and cheap vaudeville, and are taking up the showing of pictures. The show boat season is at its height during cane-grinding months, when the plantation hands are paid off. It is their habit to appear at various points along the river, announce their coming and to proceed to a performance at stated hours. They operate for the most part along the various small villages and towns along the river.

#### PICTURES IN SUMMER SCHOOLS.

KNOXVILLE, TENN. (Special).—The motion picture is proving its value as an educational asset at the Summer School of the South, being held in Knoxville, Tenn. This is the largest Summer school in the country, and has an enrollment of 2,500, mostly teachers and instructors. Only educational and travel pictures are being shown, and Dr. Brown Ayers, president, is very enthusiastic over the power of the motion picture to instruct as well as to interest. Two reels are being shown every night.

CHARLES E. KRUTCH.

#### IS IT SECESSION FROM UNIVERSAL?

The New York Motion Picture Company Attempts to Withdraw from the Universal Organization—Temporary Injunction Against the Withdrawal Company.

Last week brought forth a rather surprising development in what apparently would indicate a split in the ranks of the Universal Film Company, when C. O. Baumann, president of that corporation and of the New York Motion Picture Company, comprising the Bison, Bison 101, Ambrosio, and Itala films, announced his intention of withdrawing his interests from the Universal Wednesday night, June 26. This was followed on Thursday night with an invasion by Universal representatives at the premises of the New York Motion Picture Company, 231 West Nineteenth Street. The Universal people declared their intention of obtaining possession of certain films said to belong to the Universal and which the New York Motion Picture Company had retained. Admittance was obtained by force, and several arrests of the invading party followed. On Saturday morning an injunction was obtained by the Universal Company against the New York Motion Picture Company restraining it from advertising or transacting business until the matter is settled in court. The hearing will take place Tuesday, July 2.

The exact cause of the split is hard to determine, as both factions are prone to silence on the main issues involved, but it is rumored that in certain recent meetings charges have been made of violation of certain agreements, that there was too much working for individual profit and little for the general support of the whole. It was also indicated that the operation of exchanges had something to do with the matter, while the position of the Eclair Company, of which no definite announcement has yet been made, was the subject of much discussion.

Representatives of the New York Motion Picture Company refused to be quoted, but it is understood that the company had felt for some time that they were not getting a square deal, and accordingly when certain developments came to a head it was deemed best to withdraw. It is the intention of the company, so it was declared before the injunction was obtained, to conduct their business separately from the Universal Company on the open market plan. They are said to be confident that the coming legal proceedings will justify their position and that the New York Motion Picture Company will continue to conduct its business independent of the Universal.

On the other side, the Universal Company issued the following statement: "Owing to the hostile attitude taken up by Mr. Charles O. Baumann, president of the Universal Film Manufacturing Company, toward the best interests of the company, he was voted out of the presidency at a meeting of the board on Thursday, June 27. The plant and negatives of the New York Motion Picture Company were the property of the Universal Company. Attempting to take an inventory at the factory, the company's officers were prevented by Mr. Baumann and his associates. Application was made for a temporary injunction to prevent Baumann and others from using certain negatives belonging to the Universal Company and now missing from the factory. The temporary injunction was granted. The Universal Film Manufacturing Company will continue to release Bison pictures. It is the desire of the Universal Company to have it known that the courts will decide the matters in dispute, which have been instigated by the company's former president and his associates. The injunction covers also Itala



SELIG ENTERTAINING EDITORS

Editors at the Editorial Convention as Guests at the Selig Plant

and Ambrosio pictures, which can only be obtained through the Universal Company."

#### EDWIN AUGUST WITH UNIVERSAL.

Edwin August, one of the most popular of motion picture leading man, states that he has closed a contract with the Universal Company, whereby he will head a producing branch of that organization, with Frank Powell as director. It is said that Florence Barker, now in Europe, has also been engaged for the same stock.

## VIEWS OF THE REVIEWER

That the demand for something new and original on the part of both producer and public is a normal and healthy one is too obvious for argument. Yet the means used to gain this result are not always quite as normal or as successful as might be wished. There is always the tendency to drift into the ultra-sensational—to startle people by some abnormal departure. Fortunately in the realm of pictures the National Board of Censorship, whatever their shortcomings may be, have been somewhat of a check to this tendency, though the healthy desire for good melodrama has been satisfied by some exceptionally unique and startling results in the way of unusual situation and idea.

This demand for situations and ideas out of the beaten track is altogether legitimate and necessary. Nevertheless mere situations and ideas in themselves are soon exhausted, and it remains for the producer to seek originality by other means than now generally employed. As a rule exceptional ideas and situations have been about the only means employed in the endeavor to obtain originality in the picture drama, but there is yet another way open, and the use of it not only adds unity and life to the photoplay, but conviction as well. Originality may be manifest in substantially three ways: in originality of general idea; in the novelty or freshness of incidents and thoughts, which are developed into a whole, and in the individual treatment of a theme. It will be found that the second procedure is the basis for the greater part of our most successful picture dramas, while the last mentioned is rarely exercised. Yet it holds perhaps even a greater approach to originality than any other method, since it must result in a more complete and uniform whole.

With individuality, hackneyed incidents and situations may be used, but back of them and forming the fundamental basis of the drama appears the theme, which may produce for the spectator a fresh and original outlook, because the approach has been individual and different. If the ordinary dramatic picture is to attain a certain completeness and spontaneity, which it now lacks, the motion picture director or author must learn to employ this individual treatment and development of theme with greater understanding than he has shown in the past, and accordingly depend less upon the mere turning of a situation for the novelty and interest of his production, though such a means must always have its place and purpose.

The stamp of originality, however, must ultimately come, as it comes in other lines of endeavor, by the individual expression of a theme or subject as viewed by the author or producer. Individuality naturally calls for mental qualities and is not dependent alone on the mere mechanics of a contrived situation. Several directors have appeared in the field who have shown this distinct individuality in their work, and it will be discovered that the few who have succeeded in this way have done so not only by their own fresh and individual conceptions but also by the way they have discovered, developed and treated the basic idea or purpose of the composition. A play to them has not been a thing merely of situation and incident. It has been seen first of all as a composite whole, giving utterance to some underlying aspect or phase of life, out of which the drama has been constructed and through which the characters have been developed along lines in harmony with the theme.

To glean from a dramatic idea its full purport in its deepest significance and symbolism or the depth of its satire, if it be a comedy, and to express this by action alone, is hardly an easy task. It is the result of labor and experienced thought, and until directors learn to do this, or are permitted to take the time, this means of obtaining originality and dramatic strength in film production must be denied them, while their pictures remain a series of events comprising a whole. Good drama should have as its purpose the externalization of some idea or thought found in life itself. This does not mean the presentation of some problem, but the discovery of the human truth back of the conflict of the drama and the making



HEADS OF THE VITAGRAPH COMPANY

W. T. Rock A. E. Smith J. Stuart Blackton  
President Treasurer and business-manager Vice-president and secretary

of all else subservient to it. This is the only means by which a drama becomes a living reality, impressing the spectator with its accuracy and truth.

From all this it may be deduced that if the average motion picture producer would stop to consider his characters and their development and action, no doubt there would be a wealth of originality displayed, in picture production, which is not now always seen. His pictures would cease to be, as they are for the most part, a series of incidents in which a player is made to do something because a play must be made. This harmony of theme and action would not only bring with it naturalness and truth, but also a certain amount of originality, depending largely upon the producer's own powers and ability to conceive.

It has been said that the original man is he who dares to be himself, and perhaps in that there is a hint for the motion picture director in the conception and treatment of the scripts handed him. Conventionality he may find, but if his own mind is fertile enough, he should be able to lift it out of the commonplace into a vital creation, for after all it is our own conception, or the lack of it, which makes the commonplace. When the whole truth of any subject, thought, or action, and there is hardly action without thought, becomes known it is very apt to lose its commonplace aspect. That producer is original, who, daring to be himself, works independently, frees himself from imitation and uses the thought of others, only to stimulate his own or at least uses borrowed thought with the reflection of his own individuality. It follows that to be original is to be independent, and accordingly that director or producer, who is hampered or not permitted to work along his own lines, can never develop either himself or the work of his company. Any art becomes cold and mechanical when individual freedom of expression is denied.

THE REVIEWER.

### STUDIO GOSSIP.

FRANK RICHARDSON, the famous Western stage driver and pioneer, who is a feature of the Selig Los Angeles studio, has returned to work, after a sojourn of several weeks at Murietta Hot Springs. He was on the verge of a prostrating illness when he left for the health resort, but is now himself again.

FRANCIS X. BUSHMAN, a popular leading man of the Essanay Eastern Stock company, experienced an amusing experience recently during the filming of *White Roses*, a gripping dramatic subject to be released July 4. Bushman was playing the role of a convict and was standing, manacled between two guards, on a railroad station platform, while the camera operator was holding his camera preliminary to taking the scene. Bushman is an artist at make-up and his disguise as the hang-dog convict was perfect. Suddenly an old lady,

evidently from the country, chanced to pass with her son, some fifteen years of age. At the sight of Bushman she stopped, stern of face and steely of eye. For a moment she eyed him up and down, then turned to her boy: "There, John," she said, "let that awful creature there be a lesson to you and don't never touch strong liquor. It always leads to a prison cell!" And with an angry flit of her head, she swept on down the platform, dragging the gaping boy by the hand.

LAWRENCE B. McCLOSKEY, whose photo appears in this week's *Mission*, is one of the long list of newspaper men who are forsaking their avocation to enter the motion picture field. He was for years connected with metropolitan dailies and went to the Lubin Company after achieving an enviable record with the *Philadelphia North American*. He is appreciated by all energetic photo-playwrights because he never allows a 'script to pass through his department unread. Besides reading, with his corps of assistants, close to 100 scripts per day, Mac, as he is affectionately called about the plant, has a reputation as a "short-order" scenario writer, having turned out stories in cases of emergency in less than three hours. Due to his unflagging energy in seeing good material and in giving encouragement to scenario writers to produce better 'scripts, the standard of Lubin stories has ascended to a marked degree during his régime.

ERTHEL CLAYTON is announced as the successor to May Buckley with Lubin, and will appear opposite Harry Meyers in coming productions. *Love, Honor, and A Million* is the first picture in which she will appear.

GENE GAUNTIER sends a postcard from Jerusalem, in which she declares her intention of spending a month's holiday "in the dear old States" with her people in Kansas City. She expects to return to Ireland the early part of August, and is bringing home with her "the big picture on which our minds and hearts have been concentrated for months."

GRATITUDE CLAIR has returned to the Nestor Company after a year's absence, and will soon reappear in pictures.

JOSEPHINE RICKERTS, a leading woman of the Nestor Company wishes to enlighten the ambitious young girl who wishes to become a motion picture star, because she believes it is all so easy and there is nothing to do. In one of the last week's productions she changed her costume fourteen times in one day and her make-up eight times.

### COMET HAS POUGHKEEPSIE REGATTA.

The Poughkeepsie Intercollegiate Regatta, which recently took place upon the Hudson at that locality, has been taken by the Comet Company, and the film will be released on July 8. The picture shows the crews of Cornell University, Syracuse, Lehigh, Stanford, University of Wisconsin, University of Pennsylvania, and Columbia

University, with their respective coaches. The release for July 8 is *A Heroine of Pioneer Days*.

### SEIG INDEPENDENCE DAY RELEASE.

The *Last Dance* is the name of the Selig release to be issued on July 4. The scenario has been written by Kathryn Williams, one of the talented players of this company, and deals with the pathetic romance of a dancing girl. Oscar Eagle, who has recently joined the Selig producing staff, is the director, and Winifred Greenwood plays the principle role of Mignon. The part is declared to be one of the best portrayals she has yet done in the silent drama.

### COSTLY "COUNT OF MONTE CRISTO"

The entire Western department of the Selig Polyscope Company have been busy night and day for the past three weeks with the actual work of producing *The Count of Monte Cristo*. The preliminary arrangements consumed over eight months of work, and the actual photographing is expected to take some five or six weeks more. The production will be in three reels and, it is said, will cost between \$40,000 and \$50,000. The Selig publicity department is preparing a large and complete assortment of lithographs and printed matter for the use of exhibitors.

### PICTURES OF CALVARY.

A dispatch from Constantinople, printed in the *Bus* and referring probably to the Kalem Company, states that a New York cinematographic concern left Jerusalem last week after endeavoring for two months to obtain pictures in order to produce a replica of the sufferings of Christ, the crucifixion, scenes and environments, types of the people and their costumes as near as possible to the days when the Saviour died.

Through a liberal use of money the authorities were persuaded to permit photographers to take numerous scenes of Mount Olivet, David's Tower, and the gate of Damascus. But the temper of the people prevented the authorities from permitting the cinematographic apparatus operating in the vicinity of the holy sepulchre on Mount Calvary, where the crucifixion took place. The men therefore staged their representation four miles north on a hill very similar in appearance to Mount Calvary.

### BIG HOUSE FOR DENVER.

Denver is to have a new \$100,000 motion picture theatre. The contract has been let for the house. The big house will be ready for occupancy January 1.

The building will have a seating capacity of 2,200. It will seat more people than any theatre in the city, will cover three lots and will be three stories in height. The front will be of artistic design, covered with a mass of electric lights of about 30 per cent. more candle-power than those used on any side of the ten-story Gas and Electric Building.

A large motion picture house is now under construction in the same block on the opposite side of Curtis Street. There are five vaudeville and motion picture theatres in the two blocks on Curtis between Sixteenth and Eighteenth streets.

### HEALTH PICTURES PACKED.

The "white plague" moving pictures which are being shown in this city at the present time, under the auspices of the Department of Health and the tuberculosis committee of the Charity Organization Society, have proved to be such a success that the Department of Health contemplates using this medium to educate the people in the other functions of the health work being done here, especially that of child welfare.

The tuberculosis pictures are drawing record crowds. At Tompkins Square there was an audience of ten thousand persons on Sunday night. The Department of Health wrote to Police Commissioner Waldo for additional police protection at the future demonstrations because of the big audiences.

## Review Contest Closed

THE MIRROR motion picture review contests closed July 1, after a successful series of interesting competitions. The results of the July contest will be published in THE MIRROR next week, together with the four winning reviews.

## Reviews of Licensed Films

**The Adopted Son** (Selig, June 24).—This film strikes a very responsive note in the heart of the spectator, because the story has been developed and treated with a deal of human truth and sympathy, while the acting brings out the truth contained in the situations at every point. It is a production which has received careful treatment. It tells the story of a foundling. Perhaps it might have been wise on the producer's part had he shown the mother in the beginning putting the child in the automobile, and likewise had the spectator also been aware at the very outset that the scrubwoman was his mother, though such a conclusion was naturally inferred. When the wealthy woman found the foundling in her automobile, she and her husband concluded to adopt it to take the place of their own lost child. The clothes belonging to the infant were put away and the child grew up to manhood. He became a famous lawyer and the pride of his adopted parents. Later he discovered he was not the son of his adopted parents, while rummaging in the attic with his adopted mother. Later he befriended the scrubwoman of his office, who was suddenly taken ill. He took her to her home, where he found, from trinkets which she had treasured, that he was her son. That night he had a struggle with himself as to whether he should make known his identity, as he was to marry a wealthy girl. He decided to tell the truth, and later brought his sweetheart to see his mother, and the girl proved herself a worthy one. It would have been interesting to have known the attitude of the adopted parents, as they were suddenly dropped out of the picture after a certain point. C.

**Billy and the Butler** (Easenay, June 25).—What might have been easily a crude melodrama has been made a wonderfully gripping and interesting film, for there is a vast amount of ingenuity displayed in the way the film has been put on and developed. In the way of detail and the handling of the various situations, so that it stands out as rather an original and exceptional drama in this respect. The acting, and the management of the players likewise, shows much understanding. The first scenes in the court room are particularly true to life, but they have little meaning to the spectator, because previously to this he has not been made acquainted with the characters involved, why they are there and what they are doing. It is here, however, that Billy first meets the butler, when he returns for something he had left behind. The personality of the man must have made a great impression on Billy, for several months later, when he goes on a visit to his friend and there finds the crook the butler, he at once informs his host that his butler is not all that he should be. The host, however, has implicit confidence in the butler, though the spectator soon learns that he, with his accomplice, is robbing the house by degrees. They are planning to leave with their ill-gotten gains, during a dinner, but Billy becomes wise to their plan and attempts to prevent them. They overpower him and lock him in his bathroom. He escapes from there by removing the doorknobs from the hinges and over the transom in his own room. He appears just in time to see the criminals escaping with their swag. He rushes after them through the hall. It is wondered that he did not cry out and inform the others in the next room, but it was evidently for dramatic reasons. He caught up with the crooks, and when an officer appeared the butler made it appear that Billy himself was the thief. The officer took Billy back to the house, but, strange to relate, left the two crooks out by the automobile and in possession of the suit case containing the family's valuables. They immediately disappeared in the automobile, but when the truth was learned in the house they were pursued and captured, and Billy released from his handcuffs. The latter part of the film is well conceived, but it seems an undue prolonging of the story. C.

**Shearing Sheep in Mexico** (Selig, June 21).—One finds this a highly entertaining as well as instructive picture, showing the treatment of sheep on a sheep ranch. The picture shows the process of shearing. A large herd of sheep are brought in from the hillside; they are watered, counted, and then the bucks are caught for shearing. The method of shearing is seen, the sacking of the wool for market, and the herd after shearing. C.

**The Katzenjammer Kids, No. 8** (Selig, June 21).—This time the twins, as well as the spectator, are afforded sport by the arrival of Cousin Otto from Germany. The twins meet him at the boat with a note from the captain, telling Otto to look out for the boys as they are dangerous. Otto proceeds to show the boys that he is master, and offends Mrs. Katzenjammer by his abuse. In revenge, while Otto is resting peacefully in slumber that night, the kids let down a rope through the ceiling and draw up Otto by a hook on the end. They then proceed to spray him with a fire extinguisher. The noise attracts the captain and they are spanked. With the exception of the kids, the caricature is exceptionally good and should afford plenty of amusement for the lovers of this sort of burlesque. C.

**The Girl and the Mayor** (Cines, June 25).—There is no doubt much good humor in this broad comedy, and it seems to be played in excellent spirit and with much

fine intelligence; but, naturally, as one cannot hear the words of the players, who deal more in conversation than in doing explicit things, much of the interest is lost to the spectator. To be sure, the producer has tried to get over this difficulty by telling the spectator at different points just what the different characters are saying; but if all they said should be recorded it would obviously take a book, and the producer wisely refrained from thus editing his pictures. The girl is unwilling to be a suffragette, but in a scramble in the street, where the Mayor appears to quell the disturbance, she is induced to throw a stone at the Mayor by her jealous aunt. The stone hits the Mayor in the forehead. The girl is taken before him, where she explains and bandages up his wound. She becomes his stenographer, but is called away by the sickness of her aunt. The Mayor is obliged to hire for his stenographer a maiden lady, whose looks are not her best qualities. He longs for the return of the other, and presently goes to claim her. She accepts, much to her aunt's displeasure, for she would rather have a voter of her own than to vote herself. C.

**A Dash Through the Clouds** (Biograph, June 24).—This farce, which is not without its humor, seems to be for the purpose of featuring an airship in which the young girl involved takes flight. The girl playing the role seemed to enjoy the flight and succeeds in creating a like enthusiasm in the spectator on this very account. She forsakes her own true love, the tutti frutti salesman, when he introduces her to his friend the aviator. She rides off in the aeroplane and lets fall a "good-by" card from above to her lover below. Later he goes on a journey to a nearby town, and there meets with difficulties in the way of an indiscreet flirtation. He is about to be mobbed by the angry rival and his friends, when he sends a dispatch on horseback to his sweetheart. She comes with her aviator and rescues him just in time. She rescues

him, but will have nothing more to do with him. The close views of the aviator and maid in their flight in mid-air are a notable feature. C.

**The New Baby** (Biograph, June 24).—This short travesty is by no means new in pictures, but no doubt it serves its purpose, as it is done with a certain spirit that is very good farce, though of the over-strenuous type. The father about to be on the anxious seat, and when he learns by telephone that the long expected has arrived, he departs in high excitement for home, taking his numerous friends with him. He enters by the kitchen, where a new colored cook reigns. They find in a clothes basket a colored infant, but his dismay is soon changed to a dismay of another sort, when the nurse brings in twins. C.

**Under a Flag of Truce** (Kalem, May 24).—The situations in this gripping and highly colored war story are striking and unusual and cause the spectator to fully realize the terrors and inhuman complications which may arise during a period of war. After enlisting on the Federal side as opposed to his Confederate sweetheart, the lover returns during the course of the war, and is commissioned to burn all the houses in a certain district. One of these homes is that of his sweetheart. He is true to his trust, and the family seek shelter in a negro cabin, where they are attacked by a band of renegade outlaws. The lover comes to their rescue, and one of the girls rides for aid. Both Confederate and Union forces unite under a flag of truce to fight this common enemy, who are vanquished, but not until they have set fire to the house. It is remarkably effective in many instances, with finely organized battle scenes and general maneuver. The story is apt to be confused in the way the characters are handled at the beginning, but it is told for the most part in a smooth and graphic way. Emmet Campbell Hall is the author. C.

**Pathé's Weekly** (Pathé).—While this week's series of pictures is perhaps not as interesting as this company usually supplies, the scenes are done just as artistically and the standard is therefore maintained in an essential particular. The first is a view at Portland, Ore., of Governor West visiting the State Penitentiary. Then

come scenes at the final Olympic tryouts in Brooklyn, one of the most interesting being the high jump of George Horine, the world's champion in that event. Included also in the series are the unveiling by President Taft of the Columbus Monument at Washington, D. C.; Hoke Smith eulogizing the unknown Confederate dead at Arlington, Va.; the Fram, Amundsen's South Pole ship, leaving Hobart, Tasmania, for South America; the Elks celebrating at Klamath Falls, Ore.; the "middles" at Annapolis getting their diplomas from President Taft; several views taken at a recent game on the Polo Grounds between the Giants and the Cubs; the Portland, Ore., business men in convention at Tillamook, and the new fashions for women in Paris. M.

**The Runaways** (Lubin, June 22).—A comedy picture of this kind should necessarily have more than one incident to claim for its attractiveness, or even, if there is no more than one, to have that so successfully spread through the entire action of the story that the spectator will forget the paucity of ideas. The story of the runaways is not funny, any more than it would be funny to think of two people in any circumstances being reunited, after a quarrel, by the untutored plans of a burglar. And to have such a thin veneer coated on a whole photoplay is carrying the game a little too far. The runaways are a young husband and wife, who decide that they are no longer able to be happy together because the man finds a poor breakfast waiting for him. He thinks that this is an evidence of waning affection on the part of his wife, and she supposes that, as he likes his food more than he does his wife, it must be that he no longer cares to live with her. So each decides to go away, and, of course, the author has them go to the same place, Atlantic City, to the same hotel and to adjoining rooms. Each later repents leaving home, but nothing to alleviate their sorrow happens until Red Jack plans to rob the hotel. Then the lovers, frightened into the corridors, meet and fall into each other's arms, while the rest of the guests offer congratulations. It would be hard for the members of the cast to make the picture interesting, but they do not appear to even try to do so.



Released July 1, 1912

## Man's Lust for Gold

As It Is in the Gold Country



Released July 4, 1912

## ONE-ROUND O'BRIEN

(Farce Comedy.)

O'Brien and Duffy are up against it, and as "the eats" are coming at long intervals they hit upon an idea that promises well. Interviewing a theatre manager, O'Brien induces him to put up money, betting that he, O'Brien, will knock out "all comers" in one round. Did the plan succeed? Well, see—

Approximate Length, 454 feet.

## TRYING TO FOOL UNCLE

(Farce Comedy.)

Dick's uncle has always been too indulgent and so Dick has been wild. Uncle, however, grows tired of Dick's recklessness, and, giving him a roll of money, tells him to go and make a man of himself. Dick, thrown on his own resources, goes to another city, gets a job and marries a poor girl. He proves capable of taking care of himself, but, desiring to impress uncle, he plans too big a scheme and nearly loses out.

Approximate Length, 544 feet.



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May Buckley appears as the woman and does the best work. Harry Myers is the husband, and Jack McDonald the burglar. M.

**The Extension Table** (Vitagraph, June 24).—This dramatic story deals with a subject not new—the troubles of a couple who fail to find happiness because their home remains childless, and tells how eventually the coming of a boy prevents a separation. The woman takes to petting dogs, and the man falls into the habit of becoming absorbed in his paper rather than being a real companion of his wife, so that both become weary of a rather colorless existence. Their lack of happiness is even more sharply brought home to them when they visit the home of a friend and find there a couple contented in every way and very much bound up in two or three excellent babies. Then after several years of this sort of thing comes the parting of the ways and the decision on the part of the husband to file papers for a divorce suit. But it happens that he makes a call upon a friend, and his wife comes in just in time to see him lavishing much attention on the baby, so that at last she knows what the man really wants. Later the arrival of a boy baby in the home of the formerly discontented pair makes them resolve to again seek happiness with each other. Why the story is given the name that it bears is seen in an exhibition of a father and mother adding an extra board to a dining-room table to make room for a rapidly increasing family. M.

**Never Again** (Vitagraph, June 25).—The complications of this merry farce are calculated to keep most any kind of spectator in fine spirits, for they have been worked out and up with a certain cleverness and impetus which is especially pleasing. The action of the first part is hardly comparable with the latter, which is played in the spirit of farce, while the picture begins as a straight comedy. However, the playing is excellent. Edith Storey is the wife and E. R. Phillips the husband. The part of the friend is especially good. He writes to his friend congratulating him on his marriage and declaring that he never expects to meet his destiny except in a crowd, when she will fly away from him. The husband writes back that if such be the case, he had better follow her, find her address, and the rest is easy. The destiny is met by the friend, but it proves to be the wife of the friend himself. She has the man arrested for insult, and he has her husband bail him. The husband takes him home with him, and here he meets again the woman, who, seeing him from behind, reading in a chair, imagines that she sees her husband and acts accordingly. When she learns her mistake there is a rather rough-house scene in which she and the cook start out to do up the man, but instead light upon the husband, while the friend sets out for the nearest bar and seeks solace in a schooner of beer. C.

**The New Physician** (Lubin, June 26).—Young Dr. Jack Harrison and his sweet-heart quarrel, and soon after Jack gets an invitation to take charge of a hospital in a Pennsylvania town. Meanwhile, the girl decides to get even with him by becoming a nurse. Jack arrives in town and is admired by all the girls, but he refuses their invitations to socials on account of pressing work. But the girls are not to be cheated out of the society of a good-looking young man. About a dozen of them fall ill, so that they can go to the hospital. Jack is puzzled at their apparently normal condition, but he cannot turn business away from the hospital, so he sends to the city for a nurse, and his former fiancée, Helen, is the one who responds. The old quarrel is forgotten in the hospital ward, and the alleged sick maidens see a very real love scene enacted. Jack, now wise to the girls' scheme, takes the nurse outside and explains it to her. They return and give the girls a bitter but harmless dose of medicine, and Jack and Helen agree to be happy once more. Jack does not look very professional as a doctor, but as a lover he appears to have been properly schooled. Arthur V. Johnson is the doctor and Lottie Briscoe, the nurse, Helen. M.

**A Guardian's Luck** (Essanay, June 27).—This comedy picture tells, after many twistings and turnings that do not seem to have much connection with the plot, how a dishonest guardian was cheated out of the hand and heart of his ward with the help of her sweetheart and the children of the guardian's sister. The kids arrive to play at the home of the guardian for the day, but they make so much trouble that all hands try to get rid of them. The youngsters, however, insist upon shooting arrows at a toy target. Meanwhile the girl's sweetheart has arrived, but is afraid that the guardian will see him, so the kids here begin to show their usefulness. The girl discovers that her guardian has been using her for fortune and that in order not to expose himself he must marry her, so a statue is rigged up to represent a woman in street clothes, and when he asks her to be his wife she consents to allow him to talk for ten minutes while her back is turned. The kids ping up the fireplace flue with the target, and while the old man is talking to the back of the statue the young lovers depart for the minister's. The smoke-filled room attracts two policemen, and with their help the guardian tries to have the marriage stopped, but the girl exposes him and the marriage is performed. There is much of the story that could have been cut out without hurting its effectiveness. Joseph Allen plays the part of the guardian. Mildred Weston that of the ward, and John Stepling appears as the girl's sweetheart. M.

**The School Teacher and the Waif**

(Biograph, June 27).—An interesting comedy drama is shown here, with most of the parts well set forth and the costuming worthy of mention. The madcap, Norah, is forced to go to school against her will, and on account of her poor clothes she becomes the butt of ridicule at the hands of the other pupils, but a few kind words from the teacher encourages her. At the spelling bee she fails so utterly that the dunce's cap is placed upon her head, but the broken-hearted waif throws the cap away and rushes from the school. Her father treats her cruelly, so the next school day, when she meets a medicine fakir and he falsely promises to marry her, the girl agrees to run away. Again the teacher, who has witnessed the meeting, comes to the rescue and calls the fakir's bluff by sending for a minister. This plan does not please the fakir and he and his companions leave the girl, whom the teacher takes back to school. After the session the madcap is kept in, and the school teacher decides that he loves her himself. Such little touches as a very good make-up for a country school teacher help to make the film a good one. M.

**Captured by Bedouins** (Kalem, June 28).—This dramatic picture was taken in Egypt and on board the steamer *Adriatic*, but the Egyptian scenes, while interesting from a geographical point of view, are not quite clear enough. The story was written by Gene Gautier, who acts the leading part. Dramatically the story is not above the ordinary, and what little acting is required is not enough to enhance the value of the film. It is, however, interesting, and adds to the realism of the story when we see, as we do in this film, the Sphinx, the desert and a native village as backgrounds for the action. The story concerns the attraction that a young American girl possessed for an English officer after a meeting on board the *Adriatic*, but when he proposes to her in Egypt she refuses him. Later the girl steals away from her father and brother in order to go to the Sphinx and ask if she did right. Here the skulking Bedouins capture her, but her guide goes free and returns to inform the English officer of her prison in the Bedouin village. The Englishman disguises himself as an Arab and enters the village, gets the girl away at night, and fights the Bedouins off until the relief expedition led by the girl's father and brother, whom the guide has also warned, arrives on the scene. The girl then accepts the love of the English officer. M.

**Pansy** (Selig, June 25).—"Pansy" is a tame bear owned by a mountain hotel keeper, and when guests from the stage refuse to stop at his house, the proprietor conceives the idea of putting out a sign of good bear hunting. This causes a party of Englishmen to stop, and the bear is lead over a certain territory and then back to the house. His tracks are then shown to the Englishmen, who set out to capture the bear, but the party is broken up by a shake in the bushes and the sudden passing of a cow. Although amusing, this is quite unnecessary to the story proper, for a politician now appears upon the scene looking for rest. When he discovers the deceit of the hotel proprietor, he thinks what a fine impression it would make on the voters back in his district if he should be seen killing a bear. A moving picture camera man is hired for this purpose, though the steps are not shown in the play. The daughter, however, thinks too much of her pet bear to have him shot, and she has a wild bear substituted in the cave, in front of which the motion picture camera is placed. The wild bear, which is evidently the tame bear used again, rushes forth and chases him up a tree. The politician refuses to pay for the taking of the picture. The camera man has his revenge when back in his home town, the politician rises in a political meeting and tells how he killed a bear single-handed. The camera man then has the picture reproduced, which discredits him. This is apt to fall rather flat, as the picture does not appear upon the motion picture screen in the film, as has sometimes been done in pictures, and the spectator is given nothing fresh or unexpected at the end. The film makes an amusing anecdote, but it has hardly been developed with the much dramatic precision as might be. Essential purposes of the drama are left out to give place to matter that has little to do with the plot. C.

**The Death of Saul** (C. G. P. C., June 25).—This film, which has been done in colors, is on the usual high plane of art and dramatic quality which is manifest in this producer's Biblical subjects. The story, which has been a dramatic and effective one, deals with the incidents surrounding the death of Saul. He declares vengeance on the high priests, and as it is being satisfied by devastation and fire he receives a message from Paul informing him that the Philistines are approaching. He visits the Witch of Endor in the mountains, and she causes the spirit of Samuel to appear before him. The spirit tells him of defeat from the hands of the Philistines, the death of his son and the prophecy of his own death by the sword—all of which comes true. The effects obtained are notably good. The destruction of the temple, the scene on the balcony with the burning city below, and the battle with the Philistines are all most effectively realized. C.

**When the Roses Wither** (Vitagraph, June 26).—One finds this a life portrayal in every particular. The last days of an old lady, who cannot conform to modern ways and society, has been put into a most human and touching picture. That the part was most sympathetically rendered by Mrs. Mary Maurice is not a thing to be greatly wondered at, since this lady has a position quite her own in the portrayal

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# ★ MELIES ★ WESTERN PICTURES

Release of July 11th, 1912

## THE MAN INSIDE

RANK, the foreman, tries to turn Edith's love against Alonso by discharging him, hoping in this way to be free to win her for himself. Meeting with no success, he determines to get rid of Alonso and, hiding some cattle, accuses Alonso of being the cattle thief. Leading a gang of cowboys they surround him in his home intent on lynching him. The house is accidentally set on fire. Edith, discovering the plot, hurries to his rescue, too late, however, to save him from the flames. The cowboys after learning the truth capture Rank and punish him in the same manner that he proposed to serve Alonso.

Approx. length 988 feet.

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of such roles. Maurice Costello is her son, and in one of the scenes appears as her husband in the likeness of his own father. His wife is played by Clara Kimball Young with ability and truth, though one has the feeling that her indifference at the beginning was a trifle overemphasized. The old lady receives a letter from her son declaring that now she must come to live with him, and he makes arrangements to meet her. He comes at the appointed hour and takes her to his luxurious home in the city. Here the ways of modern society appall the old lady, and at length she

leaves them, when she chances to find the key to her old home in her son's desk. The son and wife follow her to her home, but appear too late to see her again alive. They find her dead over her Bible. The details of the production have been worked out with a deal of skill and add much to the film as a whole.

**True Love** (Pathé, June 26).—The chief difficulty with this drama and its interpretation is the forced way in which the dramatic points are made both in the telling of the story and the delivery of the actors. The story itself is a rather conventional

one, though no doubt the introduction of transfusion of blood, employed several times before in films, is evidently introduced as a novelty. Perhaps the other seemingly conventional points of the picture might be forgotten by the spectator had it been constructed and delivered with more semblance of life and nature without the forced contrasts. The young clerk in the steel foundry loves the daughter of another laborer. The owner of the factory makes his son a co-partner with himself upon his return from college. He at once becomes infatuated with the girl whom the poor clerk loves, and the girl forgets the poor clerk for the wealthy young man. The girl is taken sick, and the only thing which will save her is an operation. The father has not sufficient funds to reimburse the physician. When the wealthy young man is approached by the physician he refuses. The poor clerk overbears and goes home during office hours and gets his savings, which he gives to the girl's parents that the operation may be undergone. He is discharged by this heartless motion picture father. The girl, however, is not completely cured, and it is necessary to transfuse blood from another healthy body. Again the wealthy young man refuses and the poor clerk consents. The transfusion takes place, but the physician was evidently a very careless one in taking too much blood, for the young man dies, and the producer tries to make the situation more pathetic by quoting Scripture. The scenes at the graveyard strike one as unnecessary and as calling to mind a morbid thought which has no direct use in the drama. C.

**From Fireman to Engineer** (Lubin, June 27).—Harry, the railroad fireman, loves the daughter of the roadmaster, but the father is determined that nobody but an engineer shall marry his daughter. Harry at once applies for an engine, but is refused by the division superintendent, whose wife and little daughter are in the office at the time. The little girl slips out to see Harry, who puts her in the cab of an engine and explains to her how the engine is run. Then he leaves her to answer a call and the child puts her knowledge to use by throwing on the starting lever. The engine runs away before the startled eyes of all the trainmen in the yard, but Harry is the only one to act. He knocks down an engine who refuses to chase the runaway, takes his engine and starts in pursuit. Harry overtakes the first engine, couples the two together and stops them just in time to avoid a collision, and when he returns to the anxious father he is given his position as engineer, which means that he also wins the girl. The fireman is pictured as wearing a white suit at his work, and his hands are so clean that when he picks up the little girl, also dressed in white, he does not even soil her dress. He might be called a remarkable fireman in more ways than one. Harry Alaka is the fireman and Edna Payne his girl. Nellie Prescott does well as the superintendent's daughter in the runaway engine. M.

**Elephant Butte Dam Near Albuquerque, N. M.** (Selig, June 27).—This is an interesting picture of a remarkable enterprise in engineering, which will cage water enough to irrigate a vast number of acres of land in that arid region. The dam will be 1,480 feet long and 350 feet high when completed. The work shown is only in the elementary stages, but there are some very good views of the monster derricks, carrying away the material excavated, drilling and blasting and other interesting details of construction work. M.

**His Father's Bugle** (Selig, June 27).—A dramatic and for the most part well worked out story of the bravery of soldiers is contained in this picture. The widowed mother tells her small boy of the way in which his father's valor in the Civil War won for him a bugle from Abraham Lincoln, and the mother expresses the hope that her boy will grow up into a man of the same caliber. At the opening of the Spanish war the young man decides to enlist as a bugler, and his mother gives him his father's bugle, telling him to do his duty. On San Juan Hill the young soldier finds his opportunity, and though severely wounded, he picks up his bugle and the flag once more and works his way to the top of the battlements, where, after tearing down the enemy's flag, he waves the stars and stripes and falls. To the soldiers crowding around him in his dying moments he tells the story of the bugle, and his last message to his mother is the simple request that they take it back to her. The picture should be interesting to many people, as a war story undoubtedly is, and this picture, while the plot is not especially elaborate, has the saving grace of a few well worked out scenes. M.

**Pennsylvania State Police, Troop B** (Edison, June 26).—In this picture describing the work of the Pennsylvania State police the Edison company have succeeded in gathering together a thoroughly interesting series of views, which show in a complete and entertaining manner the work of this body. They are first seen in mounted drill, at target practice, taking examinations for criminal law, and a dangerous arrest, which took place at Florence, Pa., is duplicated before the camera. The film closes with views around the barracks at Wyoming, Pa.

**The Wooden Indian** (Edison, June 26).—While the basis of this farce is a rather funny idea, it is not what could be called a roaring success, because it rather stretches one's credulity a little bit too far, at least from the way it is done. The suggestion that the man could take the wooden Indian's place is not carried out with enough plausibility, and other situations

are rather loose in a like respect. The storekeeper objected to the marriage with a certain young man. The certain young man therefore concluded to be the wooden Indian outside the store. He was taken inside at night, and was thus able to see his sweetheart. One night a burglar broke into the store. The wooden Indian came to life and saved the day, and thus gained the good-will of the father. It is hardly a careful or painstaking production, and seems to take it for granted that the spectator will not see a great many things which he does see. C.

**Master and Pupil** (Edison, June 28; Savoy Theatre).—The chief interest in this film, aside from the delightful appeal of the story, centers about the appearance of Harry Furniss, the artist, in the leading part, which shows him at one time making sketches of Dickens characters so that the spectators can see the lines as they are drawn. Mr. Furniss has a pupil and a daughter, the young people being in love with each other. When the master makes some suggestions the pupil becomes resentful, leaves the house and breaks off his attachment with the girl. But the pupil finds that his friends, the publishers, are also critical, and when they give him a commission to do some illustrations for Dickens's works he tries hard, but fails, and is overcome with exhaustion. So the master sees him lying on the bed asleep and also sees the offer of the publishers. On a generous impulse he cancels an engagement for a dinner given in his honor, sits down in the pupil's garret studio and does the sketches. The publisher finds them in the morning, and when the pupil wakes up and learns, through the dinner invitation dropped on the floor, of the visit of Furniss, he rushes to the publishers and verifies his suspicions. Then, humble in spirit, he returns to the master and begs forgiveness for his former rudeness. Of course, he also renewes his relations with the girl. Mr. Furniss appears to advantage, especially in the sketching scene. Ashley Miller is the director. M.

**The Little Bride of Heaven** (Edison, June 25).—Some of the scenes in this story are very well presented, especially that of the communion procession, which must certainly have been directed by some one familiar with the ceremonies of the Catholic Church. Little Carmelita and her Polish mother are so poor that as the time is approaching for the child's first communion there is not money enough to buy her communion dress. Carmelita goes to a wig-maker and sacrifices her beautiful hair for the necessary money, but when she returns home and finds the rent man threatening to put her mother out she sacrifices the money too. A neighbor witnesses the deed and is very much impressed by it. Carmelita and her mother light a blessed candle and pray to the mother of God for the means to get the little white dress. They then go out and the neighbor goes to her own house, gets the white clothes that her own little dead Rachel received first communion in and lays them in front of the blessed candle. On the return of Carmelita and her mother they think it can be nothing but a miracle of the Blessed Virgin, and once more they kneel in prayer. And on first communion Sunday Carmelita walks at the head of the procession, the most inspiring of all the little brides of heaven because her faith was the strongest. The idea of the little drama is good and it is well acted. Mary Fuller does well in the part of Carmelita's mother. M.

**The Pseudo Sultan** (Vitagraph, June 28).—This comedy picture given John Bunny, in the role of a Scotch adventurer, plenty of opportunity to display his fun-making propensities. Bunny appears as the sole survivor of a shipwreck, and when seen floating near the shore of Persia he is rescued by natives, but placed in prison. It so happens that the sultan dies and the grand vizier takes the throne temporarily, meanwhile scheming as to how he shall win the sultana for a wife. Bunny is given a week in which to become a true believer or die. The sultana is told to sleep and that she must marry the first man she sees on awakening. Meanwhile, Bunny overpowers the guards and steals a couple of curved swords, entering the apartments of the sultana just as she wakes up. The latter chooses Bunny for a husband and the grand vizier is dethroned, but the law still prevails and Bunny must go through the tests of a true believer or give up his life. But after he has taken part of the course the sultana secures a commutation of sentence and Bunny is allowed to depart in peace. He certainly gets a lot of fun out of the part, and for this reason alone the film is one worth seeing. Flora Finch is the sultana. William Shea the dervish priest, Mr. McGee captain of the guards, Dorothy Kelly the dancing girl, and James R. Waite the ex-sultan. M.

**The Music Hall Singer** (Eclipse, June 26; Savoy Theatre).—Conventional ideas mark this film, but it is, perhaps, too much to expect anything startling new in the present generation, and the story is worked out as well as ordinarily. It concerns the wife of a singer who deserts her poor husband when she becomes famous, and who later finds that her husband is the only one who has the courage to rescue her from a perilous situation. The music hall performer is given a tryout in grand opera, makes good, and leaves her husband, without work, to live on bread and water. He is finally hired to appear in Carmen, and when his wife sees him before the performance she offers to give him money, but he refuses it. The new star makes a decided hit, but in the midst of the performance the theatre catches fire and the woman, who has fainted, is ruthlessly left to her fate by all, save her husband. He, the despised one, with a chance to save him-

## CURRENT PRODUCTIONS BY EDISON DIRECTORS

### J. SEARLE DAWLEY

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The Prisoner of War  
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A Man and the Making  
Master and Pupil  
The Father

### C. JAY WILLIAMS

NEXT—Partners for Life—July 3

The Angel and the Stranded Troupe  
How Father Accomplished His Work  
How the Boys Fought the Indians

self stops to carry out the unconscious woman. By his act he sacrifices his own life, but before death comes to him in the hospital the woman recognises her error and becomes grief stricken by his bedside. There are some details in the burning theatre scene that are not true to life, but on the whole the story is as well presented as the author has given opportunity for. M.

**Springing a Surprise** (Essanay, June 28).—It cannot be said to be remarkably well acted, but it has a sufficiently good idea that loans to the funny side to make it well worth seeing. A young husband, who has been put out of his uncle's house because he was once in love with a girl, tries in every possible honest way to get back, but the uncle refuses, especially since the young man confesses that he is married. The young man then hatches up a couple of schemes, and his "ad" for a wife for his rich uncle appears at the same time as the uncle's offering a reward to any one who will adopt a baby that someone has left on his steps. There are many female applicants to the uncle's "ad," but none of them care for the baby, all being matrimonially inclined instead. Then four friends of the wife call on the uncle, but he gets rid of them, and at the proper moment the nephew's wife meets him, and her husband breaks into the room to find the old man making violent love to her. The uncle is well enough pleased to take back his nephew now, especially since he finds that the derelict baby belongs to the young couple. The comedy is mostly of the horseplay sort. Howard Missimer is the uncle, William Mason the nephew, and Beverly Bayne the nephew's wife. M.

**At the End of the Trail** (Vitagraph, June 29, Savoy).—This drama of the Mexican border is well acted and well produced. In it the sheriff does especially well, although the other parts are carried with good effect also. The sheriff starts out on the trail of a horse thief, Lopez, and in the middle of the desert the latter's horse runs away from him and the man is unconscious when the sheriff finds him. But, revived and handcuffed, the thief succeeds in overcoming the sheriff and he leaves him in the desert to die. When the thief arrives at his home his daughter finds the warrant for his arrest and accuses him of murder. But the father beats the girl and goes out. Meanwhile the sheriff finds Lopez's horse and rides to the cabin, is concealed in another room by the girl, and appears in the doorway when the thief arrives home. Both shoot at the same time, and the girl, in an endeavor to save the sheriff, jumps between the men and receives a fatal wound. Then the range riders, who have recognised the sheriff's horse, arrive and take the thief out to hang him. George C. Stanley appears as the sheriff, Robert Thornby makes a good horse thief, and Edna Fisher plays the role of his daughter acceptably. M.

**A Woman's Way** (Melles, June 27, Savoy Theatre).—Buckskin County elects a woman sheriff, with whose daughter Dick is very much in love. Soon after the election the mysterious bandit in woman's clothes stirs up that section of the country, and the female sheriff starts out on the trail, but is shot by the bandit. When the mother is brought home wounded, the daughter organizes a posse and goes on the hunt. Nobody, of course, will doubt that the girl captures the bandit, or that he turns out to be her lover in disguise. The girl lands him in jail, but later steals the key from beneath her mother's pillow and goes to free him. At the last moment, however, her sense of honor proves stronger than her love for the fascinating villain, and she decides not to liberate him. The mother looks to be about ten years older than her daughter, but it may be that the bracing Western air is a good preservative. M.

**The Squawman's Sweetheart** (Pathé, June 29; Savoy Theatre).—A Westerner, whose companion is an Indian girl, receives a letter from his sweetheart, stating that she is about to make him a visit, with her sister. So the Indian girl, necessarily shifted from the scene, becomes jealous and tells her people, who determine to avenge what they deem an insult. They capture the Westerner's sweetheart and then send a messenger, telling the man that he will never see the girl again. But the white man surprises the Indian messenger, captures him, and takes his clothes. Disguised as an Indian, he enters the village of the redskins and takes the girl away.

An exciting canoe chase follows, but the squawman beats his pursuers to his cabin and finds there a team, which the girl's sister has previously sent for. The whole party gets away safely, and the Indians, after setting fire to the cabin, find that

their labors have been in vain. The film is ordinary in every detail. M.

**The Father** (Edison, June 29).—The plot of the story is the dishonesty of a man whose daughter must be sent South on account of ill health, and, of course, the father, after being refused a raise in salary, steals from his employer the necessary amount. John Sturgeon acts the part of the confidential clerk effectively. The father gets a small salary as the clerk of a contractor and when his employer bids on the state contract a rival contractor approaches the clerk with an offer of money if he will disclose his employer's figures. The clerk does so, takes the money home and tells his wife and daughter that his employer has loaned it to him. When the employer suspects dishonesty on account of a paper that the clerk has lost, he visits the home, and is about to accuse the man when the daughter is brought out and thanks him for the loan. The employer then sees through the scheme and does not tell of his clerk's dishonesty. Charles Ogle does good work as the employer. M.

**The Heat Wave** (C. G. P. C., June 28).—This film shows the ludicrous situations in which people might be placed in the summer time—that is, if the temperature ever rose to such imaginative heights as the picture would have one believe. People are pictured in bathing suits, with not enough energy to do anything except wave fans, and one family is shown getting into an ice wagon, from which the ice escapes in the form of water before the driver reaches his destination. At last, a drenching shower comes over the city and the suffering is ended. The picture is supposed to be funny, but it does not break any records in this line. M.

**The Frog** (C. G. P. C., June 28).—The life and development of the frog is here shown from the time the eggs are laid in the first week of March until the tadpole becomes a frog itself. It is interesting chiefly, perhaps, to those concerned with biology, for the ordinary spectator is probably not possessed of a burning curiosity as to the habits and daily life of this harbinger of Spring. M.

**The Penalty of Intemperance** (Kalem, June 28).—The old familiar Prohibition sermon is here taken from the shelf, dusted and set before the public in anything but a new guise. The man of the house is addicted to drink, and his wife seeks the protection of the law, so that her husband is jailed and set at hard labor. But later the woman is forced to send her older daughter to a home and herself and the baby girl go to the Island Hospital, where eventually she meets the convict husband. The baby falls ill, and this is the means of bringing the husband and wife together. Soon after the baby's death, the sentence of the husband is completed and he resolves to become a better man. He gets employment, establishes a home for his wife and daughter, and later is promoted to the position of foreman. Naturally, the home becomes a happy one and the man quits drinking, with satisfactory results all around. The moral that "adorns the tale" is a very worthy one, which is more than can be said about the acting. Donald Mackenzie acts the part of the husband, Hassel Mason is the wife, and Adelaide Lawrence the young daughter. M.

**Broncho Billy and the Indian Maid** (Essanay, June 29).—There is nothing new in the line of Western melodrama in this film, but those who like their wild West will probably find it as interesting as any of those in which the West is depicted as the blood and thunder region that we read of in the Jesse James weeklies years ago. Broncho Billy prevents the villain from getting a drunken Indian to sign a compromising paper, and the Indian's daughter is very grateful. Broncho Billy protects the girl from the toughs in the saloon, and the maiden, fearing that harm will come to her friend, follows the villain to Billy's cabin, where the former prepares to shoot the hero from the outside. But the girl fires first, killing the villain, and when the sheriff, informed of the shooting, arrives at the cabin Broncho Billy has so arranged things that the minion of the law thinks it was an honorable duel, in which the quicker man won. G. M. Anderson in the role of hero does fairly well. Vedah Bertram appears as the Indian maid, Arthur Mackley as the Indian, and Brinsley Shaw as the villain. M.

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## Reviews of Special Features

**Martin Chuzzlewit** (Edison Special).—In this three-reel adaptation of Dickens's novel the Edison players have accomplished more in the way of character demonstration than in any other of their efforts with Dickens material. While it suffers somewhat from the fate of all adaptations, in the lack of spontaneous freedom in construction, it nevertheless tells a clear story, helped out by the interscriptions at frequent intervals, but thereby clear as print. It is in the character delineations, however, as stated above, that the picture ranks highest. The part of Pecksniff, played by Mr. Ogle, is perhaps the most striking, because it is the most conspicuous, but the most of the other parts were also ably handled, and of these we might mention: William West as Martin Chuzzlewit the elder; George Lessey as young Martin; Bebbie Learn as Mary; Harold Shaw as Tom Pinch; Bliss Milford as Ruth; Marc McDermott as Montague Tigg, and Bigelow as Mark Tapley.

The extreme care taken by the producers to costume and set the production according to the best traditions and authorities is apparent throughout. To do this but few outdoor scenes are employed, the most of the exteriors as well as interiors being studio made. But they are well made and almost deceptive in most cases. The picture should have a long life.

**A Nation's Peril** (Pathé, Special).—The Pathé American producers seized upon a remarkably virile subject for this two-reel special feature, and, for the most part, they have handled it with exceptional skill and care. The backgrounds around a United States fortress are genuine and the interiors are copies from originals. The scene in which the launch of the escaping conspirator is destroyed by a submarine torpedo is thrillingly real. If the acting had been less melodramatic it would have been one of the most notable subjects ever produced by any company. But, despite the overdrawn playing, the film is bound to attract a great deal of attention because of its significant character. Briefly it tells the story of what might happen if some foreign nation were about to declare war on the United States. The foreign nation's ambassador sends a woman spy to help obtain plans of secret mines planted in the harbor of New York, for defense of the city. The woman plots to trap the young officer in charge of the work, but in doing so she falls in love with him. When her accomplices succeed in copying the plans and are escaping in their launch just prior to the declaration of war, she ends their career by touching the electric button that explodes the mine underneath their boat as they pass over the spot. We can hardly admire the young officer who gave her the opportunity so freely to accomplish this deed unknown to him, but as it saved "a nation in peril" we cannot complain.

**Votes for Women** (Reliance, June 26).—This film should no doubt attract a great deal of attention in certain circles and prove a feature of entertainment and worth to all assemblages. Its principal attraction is that various prominent suffragettes appear in the scenes and the action of the story. There are also scenes from the suffragette parade held in New York during the month of May. While the film, in two reels, makes an interesting dramatic composition, it is apt to suffer the fate of its kind in the introduction of irrelevant matter in the course of its action, though the producer has done the best that could be done with the material. One is also rather disappointed in the drama itself in that it does not make a very strong point for the movement it stands for, as any other organization might have attempted the same purpose with the same result. A clean-cut drama, depicting more the purposes of this movement, might have been more to the point. The story deals with the politics in which the suffragettes indulge, when a certain senator opposes a bill in their favor. They make a suffragette out of his bride-to-be, and thus gain their point. He is the owner of some defective tenements, which breed disease, and the bill which the suffragettes wished passed affects these tenements. When the woman he is to marry becomes interested in this movement she visits these tenements and learns that he is the owner. She also contracts scarlet fever from her wedding clothes made in these tenements. When this is traced by the senator and he learns the truth he decides to join the suffragettes in the movement to pass the bill. The acting is adequate.

## FILM SUPPLY COMPANY RELEASES.

Sunday, July 7, 1912.

Feet.

(Maj.) The Cook Came Back. Com. ....  
(Than.) The Portrait of Lady Anne. Dr. ....

Monday, July 8, 1912.

(Amer.) (Title not reported). ....  
(Comet) The Poughkeepsie Intercollegiate Regatta. Sport. ....  
1000

Tuesday, July 9, 1912.

(Gau.) That Troublesome Bird. Com. ....  
(Gau.) A Tencious Hubby. Com. ....  
(Maj.) The Widower's Widow. Com. Dr. ....  
(Maj.) Father's Bust. Com. ....  
(Than.) Pa's Medicine. Com. Dr. ....  
(Than.) The Hazers Based. Com. ....

**Wednesday, July 10, 1912.**  
(Amer.) The Fall of Black Hawk. 2 Reels. Hist. .... 2000  
(Gau.) Gaumont Weekly. Top. ....  
(Bell.) Grandpa. Dr. ....  
(Solax) Winsome But Wise. Com. ....  
**Thursday, July 11, 1912.**  
(Amer.) The Vanishing Race. Dr. .... 1000  
(Gau.) The Silent Castle. Dr. ....  
**Friday, July 12, 1912.**  
(Lux) Title not reported. ....  
(Solax) Hotel Honeymoon. Com. ....  
(Than.) Nurse and the Knight. Com. Dr. ....  
**Saturday, July 13, 1912.**  
(Great No.) (Title not reported). ....  
(Comet) (Title not reported). ....  
(Bell.) The Toy Phone. Dr. ....

## LICENSED FILM RELEASES.

Monday, July 8, 1912.

Feet.

(Bio.) An Indian Summer. Dr. ....  
(Kalem) The Organ Grinder. Dr. ....  
(Kalem) Nile Hippopotamus. Ed. ....  
(Lubin) The Half-breed's Treachery. Dr. 1000  
(Pathé) Pathé's Weekly No. 28, 1912. Top. .... 1000  
(Pathé) The Adopted Child. Dr. Special release. ....  
(Selig) Under Suspicion. Dr. .... 1000  
(Vita) Her Old Sweetheart. Com. Dr. 500  
(Vita) Fate's Awful Jest. Dr. .... 500

**Tuesday, July 9, 1912.**

(Edison) After Many Days. Dr. .... 1000  
(Eas.) Signal Lights. Dr. .... 1000  
(C. G. P. C.) The Geisha's Love Story. Dr. ....

(Cines) The Gay Deceivers. Com. .... 585  
(Cines) Leah Learns to Dance. Com. .... 365  
(Selig) The Vow of Isobel. Dr. .... 1000  
(Vita) The Curse of the Lake. Dr. .... 1000

**Wednesday, July 10, 1912.**

(Edison) The Artist's Joke. Com. .... 1000  
(Eclipse) A Mysterious Case. Dr. .... 1000  
(Kalem) The Bugler of Battery B. Dr. 875  
(Kalem) Hungry Hank's Hallucination. Com. .... 125  
(Lubin) The Stolen Ring. Dr. .... 1000  
(Pathé) On the Brink of the Chasm. Dr. ....  
(Vita) A Bunch of Violets. Dr. .... 1000

**Thursday, July 11, 1912.**

(Bio.) Man's Genesis. Com. ....  
(Eas.) Pa Trubell's Troubles. Com. .... 1000  
(Lubin) The Sheriff's Daughter. Dr. 1000  
(Melles) The Man Inside. Dr. .... 1000  
(Pathé) His Wife's Old Sweetheart. Dr. ....  
(Selig) His Masterpiece. Dr. .... 1000

**Friday, July 12, 1912.**

(Edison) For Valor. Dr. .... 1000  
(Eas.) Down Jayville Way. Com. .... 1000  
(Kalem) Saved by Telephone. Dr. ....  
(Kalem) A Pet of the Cairo Zoo. Ed. ....  
(Lubin) Over the Hills to the Poor House. Com. ....  
(Lubin) The Hypnotist. Com. ....  
(Selig) A Mail Order Hypnotist. Com. ....  
(Selig) The Los Angeles Police Department. Top. ....  
(C. G. P. C.) Max Takes Tonics. Com. ....  
(Vita) The Foster Child. Dr. .... 1000

**Saturday, July 13, 1912.**

(Edison) Picturesque Darjeeling, India. Se. .... 300  
(Edison) Madame de Mode. Com. .... 700  
(Eas.) A Story of Montana. Dr. .... 1000  
(Cines) For Her Father's Sake. Dr. 950  
(Lubin) The Stranded Actors. Com. 1000  
(Pathé) The Unwilling Bride. Dr. ....  
(Vita) Aunty's Romance. Dr. .... 1000

## UNIVERSAL COMPANY RELEASES.

Sunday, July 7, 1912.

Feet.

(Rex) The Unknown Bride. Dr. ....  
(Elair) For Love. Dr. ....  
(Elair) Arabian Theatres. Ed. ....

**Monday, July 8, 1912.**

(Imp) The Parson and the Medicine Man. Dr. .... 1000  
(Nestor) (Title not reported). ....  
(Cham.) The Gypsy Bride. Dr. ....

**Tuesday, July 9, 1912.**

(Elair) (Title not reported). ....  
(Bison) (Title not reported). ....  
(Gem) Under Two Flags. Two reels. Dr. ....

**Wednesday, July 10, 1912.**

(Nestor) (Title not reported). ....  
(Powers) Tangled. Com. ....  
(Powers) A Leap Year Delusion. Com. ....

**Thursday, July 11, 1912.**

(Elair) (Title not reported). ....  
(Imp) Caught in the Flash. Com. Dr. 1000  
(Rex) (Title not reported). ....

**Friday, July 12, 1912.**

(Amb.) (Title not reported). ....  
(Nestor) (Title not reported). ....  
(Powers) (Title not reported). ....  
(Victor) (No release this date). ....

**Saturday, July 13, 1912.**

(Bison) (Title not reported). ....  
(Imp) The Wrong Weight. Com. .... 600  
(Imp) In and Around Chicago, Ill. Top. ....  
(Itala) (Title not reported). ....

## SELIG PICTURES GREAT POLO MATCH.

On July 18 the Selig Polyscope Company will release a 1,000-foot feature entitled The Polo Substitute. The story of the picture revolves around the great International Polo Match recently held at Pasadena, Cal., in which the social elite of the two hemispheres were concerned. A very

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## THE NEW YORK DRAMATIC MIRROR

3  
A WEEK

NESTOR

3  
A WEEK

Friday, July 12

Young Wild West Cornered  
by Apaches  
A corking corner on thrillin-  
Get it!3 Sparkling NESTORS Coming!  
July 15—The Trifler (Drama).  
July 17—Fuz and Feathers (W.  
Comedy).  
July 19—Young Wild West Trap-  
ping a Tricky Rustler (Drama).  
Order Them Now AND Get  
Them!

## 3 NESTOR WESTERS

We need not tell you  
THEY'RE GOOD  
Get Them!Monday, July 8, 1912  
The Flower of the Forest  
A beautiful Western drama.  
Get it!Wednesday, July 10  
A Gentleman of Fortune  
A strong and fascinating West-  
ern drama. Get it!

UNIVERSAL FILM MFG. CO.,

1 Union Square, New York

intense and exciting feature of this reel is the actual game between England and California. Many thrilling plays were recorded by the Selig cameras, and a number of prominent Englishmen appear in close range. Hobart Bosworth, himself a crack polo player, probably has the distinction of being the only moving picture producer who has had three English lords working for him at one time as supers—Lord Tweedmouth, Lord Alastair Gower, son of the Duke of Sutherland, and Lord Innes-Kerr, who was with Captain Beasley, of the Horse Guards, are all seen in this game. Dr. Malibay and the great Canadian player, Mr. W. Stevens, also take part in the break-neck sport. Colin Campbell produced the picture and Hobart Bosworth wrote the scenario and also played the leading role.

## SELIG BEATS ESSANAY CO. AT BASEBALL

On Saturday, June 22, great excitement prevailed over the usually quiet northwest side of Chicago. The Selig Polyscope Company and the Essanay Company had met at the grounds of the Essanay Company to settle the question of baseball supremacy between them. A good sized crowd was present and the players of both teams were worked up to fever pitch over the prospects before them. For some time neither side scored a run. Then suddenly the Selig players took a brace, and at the end of the contest the tally board showed the result to be 15 to 6 in favor of the Diamond H. players. The Essanay Company were shy one or two of their regular players, and Francis Bushman, their star pitcher, was unfortunately out of the city. Thomas Persons, of the Selig Company, is making arrangements for a return game with the Essanay Company at their request, and possibly a series of five games will be played between the two companies.

## CAPT. FRITZ DUQUESNE'S NEXT VENTURE.

Captain Fritz Duquesne, the well-known soldier, hunter, and author, who will be remembered for his pictures of East Africa and of the Roosevelt Hunt, has been sent out by the General Film Publicity and Sales Company to take a series of motion pictures in the wilds of South America, and he is expected to obtain some exceptional views of the life and customs of this region. Through special concessions the company has arranged for a weekly report by the United Wireless by which Captain Duquesne will communicate with them the results of his experiences each week. In considering the record of the man the company feels justified in saying that he will secure a series of views which will stand comparison to all its predecessors.

## GAUMONT POSTERS.

The Gaumont Company has come forward with an innovation in the form of a one-sheet flat poster for their July 30 two-reel release, Prison on the Cliff. They had already arranged an upright one and a three-sheet, when they were advised by those exhibitors who saw this reel when exhibited by Daniel W. McKinney at the recent Lexington, Chicago, Wheeling, and Atlanta exhibitions, that the film more than justified still another poster. As a result, a flat one sheet was devised. At the Washington Convention last week samples of this flat poster were shown and many orders were at once turned in to the Mutual Film Exchange of the capital city for posters of the flat style. They made a decided hit and gave every indication of being approved elsewhere with the same enthusiasm.

## ANOTHER VAUDEVILLE HOUSE.

In the Edisonian, formerly a motion picture house and dance hall combined, Portsmouth, N. H., now has a building devoted to vaudeville and pictures. After extensive improvements had been made in the structure it was reopened June 26 with an excellent vaudeville bill. An orchestra of five pieces, under the direction of Alexander Billbruck, furnished music. The theatre seats 1,200.

## CINES, URBAN-ECLIPSE RELEASES.

George Kleine announces his release for the week ending July 20 as follows Cines drama, Disowned, for Tuesday, July 16; Urban-Eclipse, The Grandmother, Wednesday, July 17; Cines comedy, Saturday, July 20, The Part the Servant Played.

Now Comes  
A Glorious  
Two-Reel Imp!

When the "Imp" brought out its first two-reel subject, "From the Bottom of the Sea," the whole world applauded. When it followed this in quick succession with "Shamus O'Brien" and "Lady Audley's Secret," the whole world yelled with enthusiasm. If you liked those three, you'll shout yourself hoarse over the next Two-Reel "Imp" entitled

"Winning the  
Latonia Derby"

(THURSDAY, JULY 18th)

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It is simply a smash. Love and hate, plot and counter plot, scheming and counter scheming all lead up to the grand climax which shows the actual winning of the Latonia Derby in the presence of 20,000 people. This Imp play was staged on the largest and finest stock farm in America located in the heart of the Blue Grass Region and owned by Mr. J. E. Madison. The race itself, of course, was taken at the famous Latonia track. It's the greatest horse race picture ever produced and IT'S UP WITH ALL YOUR MIGHT TO BOOM IT WITH ALL YOUR MIGHT!

2000 Feet and Every Foot Great!

Played by King Bagot and the supporting company he has ever had. THAT what that means—then get very busy!

"Hearts in Conflict,"

Monday, July 15th.

"Building a

Church in a

Day,"

Saturday, July

2000 Feet.

"The Foreign

Invasion,"

Saturday, July

2000 Feet.

"Demand Miles

EVERY WEEK

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## Reviews of Supply Co. Films

**The Knight and the Friar** (Majestic, June 28).—This film is evidently intended as a burlesque on the days of chivalry, and it no doubt is, of the rough and ready type. A certain monk interferes with a chevalier's serenade to his lady, and the knight determines to be revenged. He goes to the monk's abode on fast day and finds him feasting on the fat of the land, and when his lady arrives he compels him to marry him to the lady. C.

**Meals by Weight** (Majestic, June 28).—The idea back of this farce is possessed of humor, although it has been used before. It is, however, rather exaggerated beyond the realm of sense and discretion, and accordingly does not strike one's sense of humor as readily as it otherwise would. Herr Sauerkrat conceives the idea of having the customers of his restaurant pay by weight, and installs scales in his restaurant for that purpose. Customers are weighed before and after meals and pay accordingly. A tramp becomes aware of the scheme and places a brick inside his coat. He removes it after the meal, and consequently, weighing less, he has no bill against him at the end of the meal. He lets his friends into the game, and bricks are in great demand. At last Herr Sauerkrat finds the pile under the table, and that is the last of meals by weight. More moderation in bricks and in the difference in weights would no doubt add more to the humor of the situation. C.

**The Realistic Rehearsal** (Comet, June 24).—The rehearsal was so realistic that it aroused the neighbors, set the house afire and called out the fire department, and therein lies the humor of the composition. The film maintains a certain characteristic atmosphere in depicting theatrical circles which is not without its humor and truth, and though it is rather forced in making its points, it is an entertaining picture on the whole. The greater part of the film is occupied with the actor's endeavor to get the part. When he does he returns home to rehearse with his wife. There are indications of murder in the lines, and the neighbors appear at their windows and keep their heads there with little show of excitement, even when the house catches fire and the fire department is called out by some method and means not shown the spectators. C.

**In Blossom Time** (Thanhouser, June 25).—The title well describes the film, for it is apple blossom time on the farm, and the boy and girl, in the blossom time of their life, play at love among the blossoms and make delicate and pretty views of youth and blossoms for the spectator to look at. Then there comes a letter from the rich and lonely aunt in the city. She desires the girl to come and live with her and inherit her fortune. The girl goes and loses her sophistication. Next year, when blossom time comes round again, there is a titled gentleman in love with her. She receives a large bouquet of roses from him, with the suggestion that she become his wife. At the same time there comes a box of apple blossoms from the farmer boy. It reminds the girl of him and the blossoms on the farm. She obeys the call and goes back to the blossoms and the boy, who has loved her faithfully. It is played and created with much delicacy, and creates an altogether delightful impression. C.

**The Evil Inheritance** (American, June 24).—This film attempts no solution of its problem. It simply takes up the subject of the transmission of the alcohol habit and the grief that arises therefrom, and makes it a powerful delineation in presenting a moral and in giving a portrayal of life in dramatic form. It is for this reason a most impressive picture, which has been developed and acted with a deal of dramatic strength and power, driving home the truth and life it contains by clean-cut, vivid treatment. Each player has brought much thought and character to his respective role. The mother of three sons is first seen waiting at the gate for her drunken husband as he comes shabbily up the road. The sons see in their father an awful example, but the oldest at length succumbs. Then comes the second in age, who first acquires the habit from tasting whisky which has been put in the drinking cup by the older brother. The mother dies in sorrow, and the younger son leaves for other parts. On a Western ranch he meets a girl who starts his life anew, but he becomes the butt of amusement from the other men when he refuses to drink with them. They pour whisky in his water canteen. He resists, but his latent desire overcomes him, and when the girl appears before him he realizes what must come to her and him. He thrusts her aside and rushes off to the mountain. C.

**The Auto Smash-Up** (Gaumont, June 25).—This is a very simple, direct tale, which in itself is scarcely original, but it becomes a most dramatic and absorbing reality from the hands of the producer. The dramatic evolutions of the story are particularly well managed in a fresh, vigorous outline, but it is first of all for the acting that the film stands out among many others as it does. Rene Carl, the woman playing the wife, again demonstrates her really wonderful power in delineating thought and emotion before the picture camera, and her work places her among the best artists of the films. A friend comes to live with her who is seeking separation from her husband. An infatuation springs up between

her and the husband. At last there is a secret trip in an automobile and a smash-up. The husband is brought home to his wife, and in looking over his clothes she discovers his true relation with the other woman. She controls her impulses and nurses the man back to strength. When he is approaching recovery he writes a letter to the other woman, and sends the letter by the butler. The wife intercepts it, opens it and reads. It tells of his intention to dismiss the other woman from his life and expresses his knowledge of the virtues of his own wife. The wife comes to him with the open letter and forgives him upon his entreaty. Each situation has been wonderfully well realized. C.

**Young Wild West Leading a Raid** (Nestor, June 28).—If any one likes the cheap melodramatic stories that one reads in the highly colored five-cent weeklies, then this is a good picture to look at. At times one fears that Young Wild West is about to exterminate the entire population, but it seems that on sober second thought he allows some of them to continue life provided they behave themselves. Young Wild West and his party arrive at Big Echo and the youthful hero immediately makes an enemy of the Mayor by refusing to buy drinks for the crowd, but the Mayor finally agrees to shake hands after the hero has knocked him down. Then Young Wild West's Chinese cook overhears the Mayor and his gang plot to rob a mine, and the little band of heroes makes ready to be of use. Next day when the superintendent of the mine discovers the robbery and hears that Young Wild West is in town he sends for him to help catch the thieves. Of course the young man does this, after much gun play and quite a little riding back and forth. There is nothing beyond the rather uninteresting excitement that is a part of all these Western stories to commend the film to the spectator. M.

**The Airman** (Ambrosio, July 5).—There is comedy of action in this picture, and that is about all that can be said for it. The balloonist falls from a great height into a snow bank, and after being there long enough to freeze himself into a rigid position he is found by a dog. The animal goes to a cabin and gets a gang of rescuers, who take the man up and get a lot of fun out of their manner of carrying the unfortunate into the cabin. Here the man revives with astounding suddenness and displays much agility in sprinting around the room. M.

**Legend of the Chrysanthemum** (Ambrosio, July 5).—This rather fanciful little picture gives as the origin of the chrysanthemum the efforts of a girl to find flowers to deck a grave. Unable to obtain flowers, the girl takes off her robe and spreads it over the grave of her mother. The spots on the robe turn into chrysanthemums, making the mound of grass appear like a pretty garden full of waving blossoms. M.

**The Colonel's Peril** (Bison, June 29).—This film is, in the main, a fairly good portrayal of life in and around an army post in the West, with some rather good scenes of an Indian uprising and a battle with the white men. Tom Norman, the colonel's son, is in love with a sergeant's daughter, but the colonel discovers the romance and sends the boy off to college. The college life does not suit young Norman, and in six months he has become tired of it. He writes his father that he is going to join the army, and does so without waiting for an answer to the letter. Two years later Tom is transferred to his father's post, and the colonel, angry at his son's disobedience, refuses to see the boy when he applies for an interview. Then comes the Indian uprising, with the white men underestimating the strength of the Redskins, so that the first party sent out is unable to drive back the Indians, and the colonel is severely wounded. But Tom finds his father and keeps back a small attacking party with a revolver while aid is sent for. The second division of the white soldiers proves easily able to cope with the Indians and the battle speedily ends. The next day the wounded colonel calls his son and the sergeant's daughter to his bedside and gives his consent to their marriage. The scenes in the open during the chasing of the Indians and the battle later are the best parts of the picture. M.

**Before the White Man Came** (Rpliance, June 29).—This rather poetic picture of incidents in the lives of the early Indians would be much more effective if the characters only took the trouble to make up something like Redskins, for a few feathers and a lack of clothing do not make an actor look like an Indian. The story is that of an Indian maiden, Meeneowa, who finds her ideal in the sleeping brave, Wahketa. Wahketa's rival is Wahntuma, who very ardently desires "the yellow rose of the Utes," but he is not favorably looked upon. Wahketa hears of the beauty of the maiden and sets out to find her, but her father tells him that in order to get the girl he must vanquish the gladiator of the Utes, who proves to be Wahntuma. In the wrestling match that follows—and which is not effectively done—Wahketa proves his right to the girl by defeating his rival. Wahntuma, however, continues to press his suit, and when he is again turned down he kills the girl with his tomahawk. Wahketa swears vengeance, sets out on the trail of

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the assassin, engages him in a knife duel and kills him. Then the grief-stricken lover stabs himself with a knife after calling to the winds for Meeneowa to come to him, and just as the latter appears in a vision he falls over dead. The scene of the vision is a rather pretty one. M.

**Papa's Double** (Majestic, June 25).—The complications of this merry tale are lively and interesting, but it is a question if it would not be more successful if played in lighter vein. Mable Trunnelle and Herbert Prior are the most successful members of the cast, for the reason that their delineations are vastly more consistent than the others, though the boarding house principal is a good character well played. The father was obviously a beardless youth with a beard on. Aside from the poor delivery of some of the cast, the picture affords plenty of amusement and entertainment. When the young man has a quarrel at cards with the father he is ordered from the house and also commanded never to have more to do with the daughter. The young man, however, proves himself determined to have very much to do with the daughter, so the father has her sent off to a boarding school, where he insists that no one shall see her but himself. The young man is informed

of this, and disguising as the father goes to the boarding school. He goes out with one of the girls of the institution and is seen on the street with her by his sweetheart's mother. She sees in him her own husband and proceeds to make a very big fuss, until it is all straightened out in the boarding school by the presence of the father himself and the young man stripping off his disguise. C.

**Gaumont Weekly** (Gaumont, June 26).—The most part of this highly interesting film is occupied with showing principal scenes at the recent Chicago Republican Convention. These exceptionally interesting views include John M. Keyes, Roosevelt's double, who was frequently taken for Roosevelt during the convention; flower girls along the line, delegates arriving on the opening day, the parade, the woman who was arrested for stealing Bryan's pass; Elbert Hubbard, alleged to be the highest paid reporter at the convention; John Wanamaker, who chartered a special train to take him to the convention; Senator Borah of Idaho, and J. W. Lyons, of the United States Treasury Department, and a phenomenal feat in the history of newspaper work, when the *Christian Science Monitor* moved their \$50,000 printing plant to Chicago from Boston to publish a morning and evening edition during the convention. Governor

Stubbs of Kansas is also seen, and both Roosevelt and Taft at their respective posts. Other views are a large fire in Milwaukee, where a large number of talking machines were consumed; fashions from Paris, and a fire on Long Island at an automobile garage, in which sixteen machines were destroyed, and the St. Paul's Choir at Paris. C.

**The Girl Back Home** (American, July 1).—This Western drama concerns what befall an Easterner when he left home to seek his fortune on the plains, leaving behind him a sweetheart in the East. He meets two Western girls at their father's cabin and the girls immediately start complications by falling in love with him. The girls, misused and made to toil hard by their father, find the sympathy of the Easterner something new and pleasant, and he, weakened by discouragement, forgets for a short while the girl back home and permits the caresses of the Western girls. But when the latter find that he has been tender to both, each decides to kill him. One goes to his cabin with a revolver, the other stays at a distance with a rifle, and it is the shot of the latter that cuts off the Easterner's life. Then the girls, bending over the dead body, find the picture of the girl back home. A thin plot and little effective acting make the picture of not much consequence. M.

## Reviews of Universal Films

**The Dawn of Netta** (Nestor, June 24).—A man whom the doctors have told that he has only a few weeks to live sends for his friend, Jack, and makes him guardian of his daughter, asking that after she has been educated abroad his friend shall marry her. The friend and the young girl agree, and after the death of the father Jack sends Netta to Paris. But "out of sight, out of mind," so Jack almost forgets his promise to the girl and the dying man, and society gossip has him all but married to Mrs. Douglas when Netta returns to America. Jack takes her to the home of Mrs. Douglas, where a ball is given in honor of the girl. Jack decides during the evening that he will break the engagement, partly because he forces himself to believe that some younger man can make her happier, and partly, no doubt, because he wishes to be free for other and more selfish reasons. When Netta learns from him that he wishes to be released, she retires to a room by herself and gives way to tears. Here Mrs. Douglas finds her, and when she learns the reason for the girl's grief she generously sacrifices herself and sends Jack back to Netta. The motive of the story is a clean and healthy one, and in this particular, at least, the picture deserves consideration. M.

**Reaping the Whirlwind** (Nestor, June 26).—It may be that producers will continue to content themselves with depicting in a desultory sort of way the threadbare incidents of life, but it is sincerely to be hoped that they will more often than at present shake the dust of convention from their shoes and get more snap into their work. The silly love scenes of a discontented husband and the flirtatious wife of another man is scarcely suited to the average taste. It is undoubtedly true that there are players clever enough to make an illicit love scene appear interesting, but it is very evident that no such soul mates were chosen for this drama. The man and the woman find themselves neighbors and then proceed to make love to each other in the open country, where the wronged husband and the trusting wife find their soul-chumming helpmates. At the next rendezvous the injured ones appear, both armed, but no shots are fired, and the picture ends with scenes showing the quarrel between the lovers and the man and the woman of moral caliber leaving their respective homes. The wicked lovers could have learned better work in a correspondence school. M.

**The Queen of May** (Republic, June 25).—A poor widow with a little daughter becomes scrubwoman in a theatre, and the little girl, Mollie, gives such a good imitation of Oliver Twist that the mother has hopes the child will be available as an actress. But when Mollie applies for a ticket to the stage children's outfit she is refused because she has never appeared as a professional. Soon after, when a performance of Oliver Twist is about to be given, it is discovered that Oliver is missing, and Mollie's mother tells the manager of the child's ability in the part, so that it is decided to give her a chance. Mollie, of course, makes a big hit, is later given a ticket to the May Day outfit, and there is crowned Queen of May. Just as the children's party is breaking up Mollie receives a telegram from the manager engaging her to play the part of Oliver for the following season. The one interesting thing about the picture is the scene where the children are assembled for the Maypole dance. M.

**A Child's Influence** (Imp, June 27).—King Baggot displays his usual suave personality in this tabloid drama, in which the plot concerns the attempt of his college chum to alienate the affections of Godfrey's wife. Godfrey is called away on account of trouble at the mines just after the arrival of his college chum for a visit, and he bids the latter stay until he returns. The first letter Godfrey sends to his wife misses the mail steamer and the next falls into the hands of the college chum, who opens it and then substitutes another telling the woman that Godfrey

will not return for several months. The woman, believing herself neglected, yields to the pleadings of the guest after many meetings, in which the woman's little daughter always happens along at the wrong time for the villain. But on the very day that Godfrey returns the plans are almost complete for the elopement, and the child, in welcoming her father back, falls out of a window at about the time the woman is starting to the place where the college chum is waiting with two horses. The maid rushes off in time to tell the woman of the child's injury and the mother returns to the home. Godfrey is saved the trouble of bringing the man to his punishment because the latter falls off his horse and meets death that way. Baggot, in the part of Godfrey, shows to advantage in the scene where the miners threaten to strike, but beyond that there is not much in the picture to set it off from the ordinary run of films. M.

**Three Men and a Girl** (Eclair, June 27).—The boarding house scene that is so often used by authors and playwrights is utilized in this picture to unfold a tale that is simple enough in the telling. It sets forth the ups and downs of a young inventor, who is one of three men anxious to win the affection of the girl boarder; but the young inventor is not so fortunate as the others, and when his money runs out he is turned out of the house by the landlady and is not permitted to take the plans of his invention with him. Here the plot is weak, for it is not easy to see why the landlady would keep as security plans which must have seemed worthless to her, and if she did take them it is not likely that she would leave them in the room, where anyone might find them. But the author has her do this, and then the villain appears, in the person of a new boarder, gets the young inventor's room, finds the plans and tries to steal the invention. But meanwhile the inventor meets a friend, who provides him with a new outfit and advances cash on the invention, so that he returns in time to pay up his bill and prevent the villain from taking the plans. The latter bribes a servant girl to get Andrews, the inventor, in a compromising position, but this plan also fails, and Andrews wins the girl boarder and a fortune on the invention. The actors cannot make such a story plausible, and some of them even fail to make the most of the bare opportunities given them. M.

**Portuguese Joe** (Imp, June 29).—The idea of this comedy picture is simply to portray the manner in which some thirsty sailors get the better of a Portuguese saloon keeper. The first pair of tars use the simple expedient of flirting with Joe's wife, and while the couple are arguing over the matter the sailors walk away without going through the formality of leaving money for the drinks. The happy tars then tell their mates of the scheme, and these, led by one of them who has changed to street clothes, enter the saloon. The man in street clothes empties a bottle of whisky into a large glass, turns a powder into it, swallows the whole mixture and then falls to the floor, apparently dead. Joe takes him outside and the rest of the sailors help themselves, but one of them proves to be the distracted saloon keeper that the powder is only sugar. Then Joe decides that his only course is to wait for someone to fill a grave. The comedy is acted with spirit, but it is not specially elevating in tone. M.

**His Other Self** (Imp, June 29).—There is a clever little idea in this short drama, and the "doubles" scheme on the lover's picture is well done. A man quarrels with his sweetheart because she refuses to tell him the name of the person who has sent her a box of roses. He goes home, falls asleep in a chair, and dreams that he sees his double go to the house of the girl. The lover follows and shoots at the double in the girl's room, but the latter only laughs and walks out, after having choked the girl almost to death. The lover wakes up and immediately telephones

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the girl, only to find that she is unharmed, and the girl rewards his solicitude by telling him the roses are from her father. King Baggot does good work as the lover. M.

**The Voice of the Million** (Fox, June 23).—One finds this an altogether capable and interesting labor story, and while the situations might perhaps have been developed with a trifle more dramatic ingenuity and strength, it is an absorbing composition and contains some exceptional effects. The chief effect is that the film opens in darkness and closes in darkness, the lights gradually appearing at the beginning and gradually fading away at the end. The scenes where the girl addresses the mob in the public square are also particularly good in general management and lighting. She came from the factory workers and was schooled in their deprivations. She became their leader and a strike was organized. In the meantime the son of the owner of the mill became interested in her. He dressed in the guise of her people and became one of her head co-workers. Then his father died and she became aware of his identity. The man, however, had learned his lesson, and when he showed his intention of dealing out justice according to the lessons he had learned while among her people, the girl gave herself up to him. Marion Leonard is the girl involved, and the rest of the cast maintains its usual excellence. C.

**A Romance in Old Kentucky** (Eclair, June 23).—The Kentucky father interrupts the romance between his daughter and a native of the Blue Grass State, and incurs the anger of the hot-blooded Kentucky lad, anger that becomes even hotter when Joe Cherrington, posing as a lumber buyer, comes along and makes love to the girl, Betsy. Then Jim, the injured lover, discovers that Betsy's father is a moonshiner, and decides to expose him unless he smiles upon the young lover's suit. But Jim is still blocked in the love game, and then come the revenue officers, when it is learned that Cherrington is one of the latter. But Jim suddenly resolves not to take revenge on Betsy's father, so he destroys the evidence of the whiskey still and foils the officers. Betsy then pleads Jim's cause and the latter finally wins the girl. The characters of the mountaineers are not very clearly drawn. M.

**Little Helping Hands** (Powers, June 26).—The antics played by a small girl member of an organization known as the Little Helping Hand Society certainly prove that the small person is a much too enthusiastic member for the comfort of her older relatives, and they finally deprive the society of one of its most enthusiastic members. The little girl first places flypaper on the head of her sleeping father, but she neglects to place it right side up and her father is much embarrassed. Next she gives a poor man a suit of her uncle's clothes and treats a hungry dog to the best the house affords. But the crowning act of the busy young career is to let a lot of mice out of a cage, and it is then that the older people decide that the Little Helping Hand Society is not a "thing of beauty and joy forever." M.

**Homes of Cliff Dwellers** (Powers, June 26).—This picture is very interesting in its portrayal of the surroundings of these hardy people. The picturesqueness of their homes, of the animals with whom they live in close proximity, and the rugged natural scenery of their environment are well set forth. M.

**Willy Wants a Free Lunch** (Eclair, June 30).—Little Willy gazes longingly at the display of food in front of the grocer's

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window, but the watchful eye of a cop is on him and Willy finds it difficult to appease his hunger. However, he waits for his opportunity and steals a portion, evades the cop and starts away. But the bluecoat warns several other policemen of his identity, and then the old familiar "chase" starts. Willy leads the police into and out of all sorts of queer places, finally sliding down through a hole in the ground that the policemen find too small to admit their bodies. The efforts of the cops fail to land the agile youngster, and he is finally able to cook and eat his meal in peace. The picture is funny in a slapstick sort of way.

**Women's Work in Oporto** (Eclair, June 30).—This picture contains itself with a few views of the native women of Oporto in their daily round of labor, carrying jars of water and wine on their heads, collecting and selling wood, and doing many other interesting things. M.

**Picturesque Portugal** (Eclair, June 30).—Here are shown the cattle markets, country types, fishing for lampreys, the beautiful valley of the Douro, and other scenes from the country that Baby Disney helped to make famous. M.

**The Great Bank Failure** (Itala, June 29).—Alice Farson, banker's daughter, possesses a wonderful voice and is loved by the composer, Gregory, but Alice and her father favor the attentions of Captain Arnold. An absconding bank cashier causes a run on the bank and Farson is ruined, the greatest blow of all being the desertion of the Farsons by their friends, even Captain Arnold cutting them when their money is gone. Forced to sell even their heirlooms, the Farsons are in a bad way, but Alice bravely goes forth to teach music to support her father. Meanwhile Gregory's new opera is ready for production and the composer wants Alice for the leading role, but hesitates about asking her himself. So he prevails upon the manager to convince the girl that it is a wonderful chance to get the money to pay off her father's debts, and Alice agrees to sing under an assumed name. She makes an instantaneous hit, and when the composer goes back of the stage he reaches the girl in time to prevent the manager from le-



# Powers Picture Plays

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Waiting her. The manager then writes to her father, telling him of her stage career, but the angry father, when he finds that she has done it for his sake, forgives the girl, and the composer wins her. The plot of the story is good enough, but the settings are none too excellent, and the acting might be considerably improved. M.

**Hard Luck Bill** (Nestor, July 3).—The wife of Sycamore Dale, the daughter of an old settler, has two suitors who engage in a lively fist fight when the girl shows a preference for one of them. Her father, however, objects to both, so the old man sets his two farm hands into a little scheme to banish both from his sight forever. The girl writes a note to the favored lover, making an engagement to elope with him next day, and the father allows the farm hand to deliver the note in order that he may catch the unfortunate young man. But the right fellow learns from the farm laborer the old man's purpose, and Jim sends the note on to his rival. Jim meets the girl before she gets to the appointed place, and while the farm hands and the old man are thrashing the other suitor Jim steals his rival's team and starts off with the girl. The pursuers make use of a friendly automobile and get to the minister's house before the ceremony is performed, but the young couple and the minister go out the back door while the others are going in the front, take the automobile and ride away, while the minister makes them one in the machine. Comedy of situations is the most that can be said in favor of the story. M.

## TO ACT IN FEDERATION PLAYS.

The National Federation of Theatre Clubs will select the casts for all plays to be given by the Federation from among its own members, who will be paid for their services. No difficulties are expected from this arrangement because the Federation already contains a large number of actors, with authors, managers, critics, and the general public. The organizers point to this variety as an indication of the comprehensive plan to unite all interests of the theatre.

Two plays have been favorably reported by the Reading Committee, of which Mary Shaw is chairman, and other plays are under consideration. Plans for financing the first production on Oct. 6 have taken such encouraging shape that the schedule of first night dates is assured. In a short time the cast will be selected for the first production. The first play selected will be read aloud to all members of the organization desiring to attend. The Professional Woman's League has volunteered to read the female parts.

Secretary Frederick F. Schrader reports that the Federation is steadily growing, with accessions to its membership from all parts of the country. Among those who have joined since the last issue of *This Magazine* are

Emily W. Bishop, Gilbert E. Boe, Mrs. Gwyneth King, E. Boe, Charles W. Townsend, Harry Kruske Smith, Arthur Hale, Kate Jordan Vermilye, Colin D. Anderson, Frank Weston, Mrs. Weston, Caryl B. Storrs, Yancy Cohen, Bon Allie Hagan, Mrs. B. S. Plant, W. H. Hart, Fannie C. Barclay, Alex Simpson, Dixie Hines, Louis Egan, Fredric Huntington, Ida M. Deane, and Dr. Maurice J. Lewis.

## VIRGINIA HARNED'S BARN DANCE.

Virginia Harned gave a most enjoyable barn dance in the garage at her country place, Harrison, N. Y., on Saturday evening. Mrs. Ethel Barrymore Colt entertaining some of the guests, too, and Frank Daniels giving them a sail on his yacht. Among those invited were:

Mr. and Mrs. John Drew, Louis Drew, Mr. and Mrs. Conroy, Mr. and Mrs. Fred Williams, William Porter, Allen Marion Everett, Mr. and Mrs. Charles Darton, Mr. and Mrs. David Delasco, William Elliott, Mr. and Mrs. Adolph Klauber, Mr. and Mrs. Charles Richmond, Adelaide Prince, Mr. and Mrs. Joseph Coit, Ada Patterson, Mrs. Louis Baker, Margaret Gordon, Action Davies, Julia Dean, Daisy Humphrey, Margaret Humphrey, William Ruland, Frank Mahler, Wallace McCutcheon, Harold Sherr, James Lloyd, Mrs. Catherine Richards, Mrs. James Louis, Alice Putnam, Mr. and Mrs. John Barrymore, Jack Deveraux, Margaret McCann, William Harrigan, Willard Courtenay, Francis Klandorf, Walter Faxon, Mrs. Maitland Davies, Mr. and Mrs. Jack Gardner, Diana Hunker, Cyril Hinz, Sidney Yardley, and Eleanor Moretti.

## A FREE SCHOLARSHIP.

The Ithaca Conservatory of Music offers two scholarships to applicants from each Congressional District in New York State, valued at \$100 each and good for the term of twenty weeks beginning with the opening of the school year, Sept. 10, in any of the following departments: Voice, Violin, Piano, Organ, and Elocution. These scholarships are awarded upon competition which is open to any one desiring a musical or literary education.

Any one wishing to enter the competition or desiring information should write to

George C. Williams, general manager of the Ithaca Conservatory of Music, Ithaca, N. Y., before Sept. 1.

## AMATEUR NOTES.

The following officers have been elected by the Stock and Buskin Dramatic Club of Western Reserve University, Cleveland, O., for the ensuing year: President, E. F. Sawyer; Vice-President, W. G. Dunbar; Secretary, C. F. Couch; Business-Manager, G. H. Williams; Stage-Manager, A. McK. Akers.

Students of St. Patrick's Cathedral, in this city, presented at Cathedral Hall on June 18 an original play, when *Valerian Was Emperor*, by Stephen J. Donohue and Robert E. Woods. Besides the authors the cast showed Eugene Callahan, William Donohue, John King, Jeremiah Tomey, William Duggan, and Felix Loughlin.

Alexander J. Cody, S. J., a member of the faculty of Gonzaga College, is the author of the play *Vincentius*, which was successfully produced at the Auditorium, Spokane, Wash., June 20, by one hundred and five seniors and undergraduates of the college. The Christian faith of the Roman period is the basis for the play. Francis J. Barrington and Francis J. McKevitt played leading roles.

## VAUDEVILLE NOTES.

Franklyn Gale, last year featured as Annie Jeffries in *The Third Degree*, is rehearsing a new sketch by Joseph Le Brandt, to be produced early in July. Supporting Miss Gale are Isaac Dillon and William O'Day.

Ella Grosser, violinist, and Marguerite Torrey, dancer, Los Angeles amateurs, have been signed for the Pantages stage.

Harriet Burt is walking from Keith's, Boston, to the Maryland Theatre, Baltimore, on a wager of \$850, made with Edward Kellar, of the United Booking Offices. She started last Saturday and must finish the jaunt before six P.M. on July 11. In New York she must walk down Broadway and call at Mr. Kellar's office.

"Don," the talking dog, once announced to make his first American appearance on the Orpheum circuit, has been preempted by Oscar Hammerstein to open at his Victoria Theatre here. Lloyd's declined to insure the canine, so Mr. Hammerstein has agreed to forfeit \$50,000 to his owner, Stock Haberland, of Berlin, if he dies in America or on the trips here and back. "Don" sails from England to-day (Wednesday) in a special cabin with two valets.

Charlotte Granville is going to England for a Summer's rest, but will return to America next season to appear in a playlet called *The Bridge* in vaudeville theatres. She recently played in *The Divorce*, at McVicker's Theatre, Chicago, and also was one of the Drama Players.

William H. Thompson has brought from England a new playlet, *An Object Lesson*, in which he will appear on the Orpheum circuit.

The Grand Theatre Company, of Beloit, Wis., has incorporated and will control the Grand Vaudeville Theatre in that place. At present the building is being remodeled to allow for a new balcony, boxes and a much enlarged stage.

Marcus Loew returned from England last week, announcing that he intends to provide for Londoners vaudeville and motion pictures on the plan that he has made so successful here.

Gladys Moore gave successfully Gertrude Hoffmann's version of Mendelssohn's Spring Song as a special feature at Delmar Garden, St. Louis, June 23-29. She had excellent support by the Misses Hudson, Huppert, Cavanaugh, Temple, Pollock, Marvin, Wells, and Mello, and A. W. Von Stein.

James J. Corbett, who makes his reappearance in vaudeville at the Palisades Amusement Park, has devised a "Sure Fire Fly Gun," guaranteed to kill one of the pests at every shot. Patent has been applied for, a company has been organized to exploit the fly killer, and should the returns meet expectations Mr. Corbett will retire from the stage and devote his energies to his invention.

Erville Alderson will continue in vaudeville, under Arthur Hopkins, in *More Sinned Against Than Usual*, for next season.

Harry M. Price, who played the German janitor with Gertrude Elliott in *Rebellion*, is now in his fifteenth week with Master Rice, Buster Brown in vaudeville, playing the Sheedy circuit in New England.

Theo. Sondheim reports that Frank A. Donnelly, booking agent, obtained a capias in Common Pleas Court, Philadelphia, on June 21, for the arrest of the vaudeville team of La France and McNabb, in a suit to recover \$5,000 damages for alleged def-

amation of character. Judge Barrett held each of the defendants in \$500 bail. Donnelly, who was agent for La France and McNabb, charges that, in the presence of others, they accused him of stealing \$25 a week from their bookings.

## RANDOM NOTES.

Gaby Deslys has brought a libel action in Paris against Ernest Charles, critic of *Gi Blas*, who wrote that, though she is pretty, she cannot dance or sing.

Charles Klein was honored at a supper given by Arthur Bourchier at the Garrick Club, London, on June 28. The guests included Sir George Askwith, Viscount Churchill, the Earl of Cork, Baron Eckhardtstein, Sir Herbert Tree, H. B. Irving, Laurence Irving, and Cyril Maude.

Anna Pavlova, who gave a garden party at her Hempstead, England, residence recently, found, when her guests had dispersed, that someone had stolen \$5,000 worth of jewelry. There is no clue to the thief.

The Well Fitting Dress Coat is the rather uninspiring title of a New Viennese play that seems to have scored a hit, and is said to be secured already for London and New York.

Fred Dupres and Grace Hazard were married on June 30 in London, England.

The first issue of the *Paul Gilmore News* is in circulation. It is a readable little four-page paper, telling all about Mr. Gilmore and his automobile tour, incidentally boosting the cause of good roads, in which he is greatly interested.

At the special election held at Elgin, Ill., on Saturday, it was voted for Sunday opening by a majority of 578.

Violet Heming will be associated with Nat C. Goodwin, Marie Doro, Constance Collier, and Wilton Lackaye in *Oliver Twist* next season, playing Rose.

Bachelors were remembered with the ladies in the last souvenir distribution at the Globe Theatre. Every bachelor and lady who attended *The Rose Maid* on Saturday afternoon was presented by one of the "Kute Kiddies" with a parasol of rose shade. Bashful bachelors were asked to carry the parasols to some lady for a Fourth of July outing. Manager Werba and Luescher were inspired by the completion of a third successful month on Broadway.

The Norwoods, hypnotists, after record business in New Zealand, are now in Australia, where they will remain until Sept. 25, playing a month each in Sydney, Melbourne, and Adelaide.

Graham Moffat has written a new Scotch comedy called *A Scrape of the Pen*.

Sir Herbert Tree will present in the autumn a new historical drama by Louis N. Parker, based upon the career of Sir Francis Drake.

The reopening of the Winter Garden in this city has been postponed until July 15.

Mary Garden purposes to give a gala performance in Paris next September in aid of the French Society for the Protection of Animals.

Elgin, Ill., is to have an interesting Fourth of July celebration. A long parade consisting of industrial floats will be one of the features. At night there will be a display of fireworks.

## BOOK REVIEWS.

*PLAY-MAKING, A MANUAL OF CRAFTSMANSHIP*, by William Archer. Published by Small, Maynard and Company, Boston, 1912.

William Archer seems to have written "Play-Making" for the special needs of those correspondents who have recently asked the editor of the Letter Box to recommend a manual of dramatic composition.

Although Mr. Archer frankly confesses that he himself cannot write a playable play, he has nevertheless produced a fairly complete and very valuable discussion of the methods and demands that govern that branch of creative industry.

The particular strength of the volume lies in the copious illustrations, which not only indicate the author's amazing command of his subject but also endow his statements with unusual authority. About half of them are drawn from Shakespeare and Ibsen, whom he considers to have exercised the greatest influence on the form of English drama. The second section of the book, for example, devoted to the exposition of the theme, consists entirely of a comparison of these two masters. For other illustrations he goes to Sophocles, to modern German and French authors, and to numerous plays produced within the past few years in London and New York. The scenes cited are chosen with

special aptness, and are set forth with a lucidity that cannot escape the most casual reader.

The point that has aroused most discussion is Mr. Archer's contention that the essential principle of drama is crisis and not conflict. For proof he points to the Agamemnon and Hamlet. Doubtless he has chosen a better name for that dramatic essential, but, after all, the improvement is not so marked as at first appears. He rejects the term conflict because it implies a conscious struggle between two forces, and substitutes crisis because the tragic hero frequently is quite unconscious of any struggle. Yet a crisis does imply a change, and in order to have any change in character or action we must have two forces at work. One force builds up to the point of highest intensity and the other counteracts. Without this balancing power the action would go on indefinitely in one direction from sheer inertia. What this dramatic principle is to be named, however, does not especially matter, as long as it is understood.

Being of an orderly temperament—at least intellectually—Mr. Archer is fond of classifying his topics, and that is an excellent trait, especially in a textbook such as "Play-Making" aims to be. He has divided his entire discussion into five parts, labeled, respectively, Prologue, Beginning, Middle, End, and Epilogue. At no point, however, does he attempt to lay down hard and fast rules, for he expressly says that the art of dramatic composition is plastic and that each play must be treated according to rules which it creates for itself.

The chapter that comes nearest to formulating a rule is the one on Curiosity and Interest, in which Mr. Archer asserts that the playwright's chief care should be directed towards keeping the expectancy of the audience aroused, and towards rewarding that expectancy by a conclusion worth waiting for. He particularly warns the writer against creating interest in "blind alley" themes, which lead nowhere. Nor should the dramatist indicate too clearly the outcome of the forces in his play; otherwise the spectator will outstrip the progress of the action and wait for it to catch up with him.

Mr. Archer does not object to chance and coincidence when used in moderation, because they are forces that enter into our everyday life. Logic also should be handled with care, at the risk of sapping the spontaneity of the development. As for keeping a secret from the audience, he points out that this can be successfully accomplished only on the first night, and is consequently a frail prop. The turntable scene, in which the villain is caught in his own toils, Mr. Archer recommends as a genuinely dramatic but a well-worn trick.

A reader will not be likely to combat any of Mr. Archer's statements, and certainly before he attempts such a rash proceeding he had best examine his argument with every care. If the author appears at times to discuss matters of common knowledge, it will be found that they are none the less important for that reason. Those who are not intent on evoking dramatic masterpieces will be quite as much entertained by the manual, because it avoids the technical style which might discourage lay readers.

*MARY, QUEEN OF SCOTS*, drama in five acts, by Björnsterne Björnson; translated by Aug. Sahlberg. Published by Specialty Syndicate Press, Chicago, Ill., 1912.

The career of the bewitching Mary Stuart, apparently not sufficiently unfortunate in itself, has been a mark for sundry playwrights, not all English or Scotch. Now we are afforded the translation of a Norwegian play upon the subject, which may have been acted in Norway, but probably never will be in this country. It would appear that the author, however monumental may have been his record in literature, is hardly to be regarded seriously as a dramatist.

But does this translation possess literary merit apart from its ineptitude as an acting play. Its one virtue, the comparative brevity of its speeches, is quite overwhelmed by the lack of dignity, the commonplaceness of diction and the utter absence of characterization. One knows, of course, somewhat of the personages involved, but this fact scarcely exonerates the dramatist in his failure to indicate their individualities. Perhaps the original Norwegian imparted such intelligence, yet the translation has been done, no doubt, almost literally.

The paper cover and an inner page show the reproduction of an old wood cut of the royal heroine. Regarding this portrait one marvels that men's souls and bodies should have been Mary Stuart's playthings. Possibly the average of beauty was lower than now, or the art of portraiture may have been less dexterous. At the end of the drama we read: "As Knox leaves, carrying the banner, some of the people shout." We were aware that John Knox was unpopular with a certain element, but it is indeed painful to learn that he was reduced to "carrying the banner."

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